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THE WHITE STRIPES

The gig that brought New York to a standstill

THE COOPER TEMPLE CLAUSE

Crowd surfing at secret NME show

new singles

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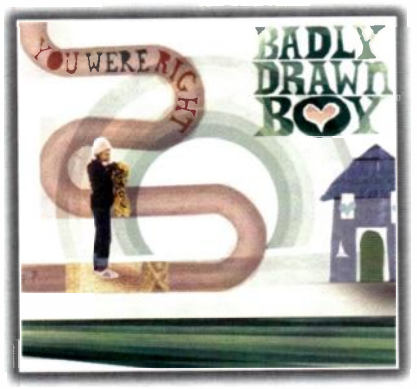

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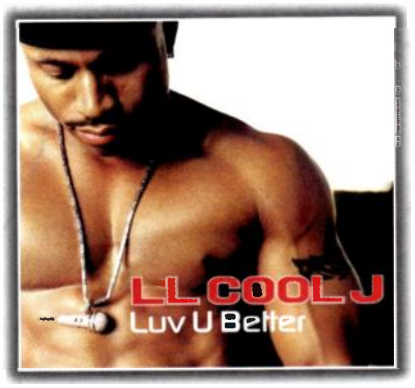
Following on from the success of his Mercury Music Award winning debut album The Hour Of Bewilderbeast, You Were Right is the first single to be taken from Badly Drawn Boy's new album Have You Fed The Fish? Available on CD and 7", featuring the brand new track Last Fruit with the CD also including You Were Right recorded live at the Glastonbury Festival.

CD 99P EACH / 7" 99P

RELEASED 14TH OCTOBER



LL Cool J - Luv U Better

Luv U Better is the first single from LL Cool J's forthcoming album 10. Produced by The Neptunes, this single is available on CD and 12", with bonus track Fa Ha and the video featured on the CD.

CD & 12" £2.99 EACH / CASSETTE £1.49

RELEASED 14TH OCTOBER

Simian - Never Be Alone

Never Be Alone is the first single taken from Simian's second album We Are Your Friends and is a taste of what's to come as Simian depart from the psychedelic musings of their debut album, for a sharper, tougher style. Available on CD and 7" with a bonus video by award winning director Paul Gore on the CD.

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NEW YORK CITY STOPS...

FOR THE WHITE STRIPES

THOUSANDS FLOCK TO JACK AND MEG'S MASSIVE SURPRISE GIG

This is the moment when truancy reached new highs in New York. When **The White Stripes** announced a free open-air show with just 24 hours' notice, kids cut school, students missed lectures and office workers failed to make it back to their desks. Jack and Meg played the free gig at midday in Manhattan's Union Square Park.

The Stripes played a full set in front of a deliriously happy 9,000-strong crowd – many of whom found out about the surprise gig on *NME.COM*. But the authorities later pulled the plug on the duo when they ran over their time, prompting boos from the audience.

Turn to page five to find out what happened next.

PHOTOGRAPHY: LFI

Liam walks offstage... again

NOEL STRUMS ON ALONE AFTER PROBLEMS BESET OASIS AT JAPANESE SHOW

The **Oasis** world tour descended into fiasco once again last week when Noel was forced to play an acoustic set after Liam walked offstage during a show in Japan.

The gig at the Fukuoka Kokusai Center (October 1) was six songs in when Liam quit the stage, leaving an apologetic Noel to play on alone. Fans told *NME* the singer seemed unhappy at the sound in the venue.

One told *NME*: "At the end of his vocal duties in 'Hung In A Bad Place', Liam pulled out the mic and handed it to a crew member. The member came on the stage with three microphones, hooked one up, and went back offstage. At the end of 'Morning Glory', the band's sixth song, he ignored the last few lines, and once the song was over left the stage."

The band followed him, leaving a bemused audience, most of whom couldn't speak English, wondering what was happening. After about ten minutes, a chair and acoustic guitar were set up and Noel returned.

An eight-song solo acoustic performance followed, which featured a botched cover of The Verve's 'Bitter Sweet Symphony', plus 'Talk Tonight', 'Stop Crying Your Heart Out', 'Whatever', 'The Masterplan', '(You've Got) The Heart Of A Star' and 'Live Forever'.

The full band then returned and played more songs without Liam, including a cover of Neil Young's 'Hey Hey, My My' in their set.

Noel Gallagher: forced to go it alone as Liam (inset) griped about the sound

"Liam was out on the piss in Tokyo the night before... I reckon that he couldn't be arsed" Oasis fan

Another fan told *NME* he thought the atmosphere in the seated venue didn't help.

"For some reason it was an all-seater event, thus it was an Oasis gig where the crowd could not move freely," he said. "The lack of atmosphere was compounded by the fact that the venue did not serve alcohol. A sober Oasis gig may be the reason why I am writing this letter, I can actually remember how dire it was.

"Personally, I think the reason might have had more to do with the fact that Liam *et al* were on the piss in Tokyo the night before. I reckon he couldn't be arsed."

English teacher Robert Hulse told *NME*: "A concert in Japan is certainly a different experience. The nation as a whole are not renowned for letting their hair down in public. The venue wasn't built for concerts, next month's National Sumo Championship is going to be held there! Liam just didn't look happy – he was constantly checking and gesturing to people offstage."

Liam was back with the band the following night (October 2), where they performed a full set at the first of two nights at the Osaka Castle Hall. After finishing in Japan, they move on to Australia for more shows, returning to Europe in November and December.

Idlewild split shock!

Idlewild bassist **Bob Fairfoull** is out of the band after an explosive row with singer **Roddy Woomble**.

Fairfoull flew back to Scotland last week after it became clear he no longer had a future with the band. Idlewild were in Europe playing warm-up shows for their biggest UK shows to date – an arena tour supporting Coldplay.

Idlewild played their first show without Fairfoull at a homecoming gig in Glasgow on Friday (October 5), supporting Coldplay at the 10,000-capacity SECC. Guitar tech Alex Grant stood in on bass, and will fill in until the end of the year. There was no mention of the departed band member, But some Idlewild fans mounted a campaign for Fairfoull's return, chanting "Bring back Bob!".

The band's label Parlophone cited "personal problems". But sources close to the group have claimed his departure was "far from amicable". Things are thought to have come to a head in Amsterdam, with a drunken argument between Fairfoull and Woomble ending in blows.

Fairfoull and his former associates: were facial hair differences to blame?

The following night (September 30), Fairfoull didn't play the Underground club in Cologne. He was replaced by Grant at the gig.

Ironically, this year has been Idlewild's best ever. Their album 'The Remote Part' went Top Five, and the singles 'American English' and 'You Held The World In Your Arms' have also sold well. Insiders claim that the differences come from the more commercial direction of the new songs, with Fairfoull keen to remain true to his rock roots.

However, Woomble blames the bassist's behaviour. He commented: "He just seemed to have been sealing himself off from the band. I don't think it's healthy for Bob to be on tour with Idlewild. He can't face up to his problems if he's confronted with a room full of free booze every night. It's cool to read about drunken craziness and fistfights in rock magazines, but it's horrible when it actually happens."

Fairfoull issued this statement to *NME*: "Due to personal differences I feel it's best for me to bow out at this stage."

PHOTOGRAPHY: ANDY WILLSHER/DAVID ELLIS/PA/BIG PICTURES

Big Day Out line-up announced

Queens Of The Stone Age, **Foo Fighters**, **Deftones**, **PJ Harvey** and **The Vines** are confirmed for next year's Big Day Out festival.

The Australian festival takes place in January and February and tours across the country. Other bands on the bill include **The Music**, **Wilco** and electronic pioneers **Kraftwerk** on their first full tour of Australia.

The festival calls at: Auckland Ericsson Stadium (January 17), Gold Coast Parklands (19), Sydney Showground (25), Melbourne RAS Showground (27), Adelaide Showground (31) and Claremont Showground (February 2).

Tickets for the Big Day Out go on sale on October 11. More bands will be announced in the coming weeks.

The Music getaway for a day

The Music release their new single 'Getaway' on November 18 – but for one day only.

The single is released on a CD and seven-inch vinyl, with both formats including the bonus track 'Dragon Song'. The single will be deleted on the same day.

The CD single will also feature an enhanced section including the video for 'Getaway', directed by Jim Abbiss who has previously worked with DJ Shadow and Björk.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	WILL YOUNG & GARETH GATES (S)
–	2	DOWN BOY	HOLLY VALANCE (LONDON)
3	3	COMPLICATED	AVRIL LAVIGNE (ARISTA)
–	4	DOWN 4 U	IRV GOTTI PTS (MURDER INC/MERCURY)
4	5	JUST LIKE A PILL	PINK (ARISTA)
–	6	MY VISION	JAKATTA FEAT SEAL (MOS/RULIN)
2	7	LITTLE BY LITTLE/ONE IS LOVE	OASIS (BIG BROTHER)
5	8	THE TIME IS NOW (GET THE FEELING)	ATOMIC KITTEN (INNOCENT)
–	9	BURNIN' BURNIN'	JOHN OTWAY (U-VIBE)
7	10	WHAT I GO TO SCHOOL FOR	BUSTED (UNIVERSAL)
–	11	LIFE GOES ON	LEANN RIMES (CURB/LONDON)
6	12	GANGSTA LOVIN'	EVE FEAT ALICIA KEYS (INTERSCOPE)
8	13	CLEANIN' OUT MY CLOSET	EMINEM (INTERSCOPE)
–	14	COME BACK AROUND	FEEDER (ECHO)
–	15	TRY	IAN VAN DAHL (NULIFE)
–	16	DAYS	GO BY DIRTY VEGAS (CREDENCE)
10	17	NESSAJA	SCOOTER (SHEFFIELD TUNES)
–	18	UNDERNEATH IT ALL	NO DOUBT (INTERSCOPE)
12	19	WHEN I LOST YOU	SARAH WHATMORE (RCA)
11	20	GOT TO HAVE YOUR LOVE	LIBERTY X (V2)
9	21	STRANGE AND BEAUTIFUL	AQUALUNG (8 UNIQUE)
14	22	SHE HATES ME	PUDDLE OF MUDD (GEFFEN)
13	23	FEEL IT BOY	BEENIE MAN FEAT JANET (VIRGIN)
–	24	CAFE DEL MAR	ENERGY 52 (LOST LANGUAGE)
18	25	SOUND SOUND SUGABABES	(ISLAND)
–	26	VANILLA RADIO	WILDHEARTS (ROUND)
19	27	ADDICTIVE	TRUTH HURTS FEAT RAKIM (INTERSCOPE)
–	28	FORMULAE 1/72	(COLUMBIA)
–	29	UP THE BRACKET	THE LIBERTINES (ROUGH TRADE)
15	30	PAPA DON'T PREACH	KELLY OSBOURNE (EPIC)
21	31	BY-NA-MI-THE	MS DYNAMITE (POLYDOR)
17	32	SEXY GIRLZ (I DON'T KNOW WHY)	OXIDE & NEUTRINO FEAT KOWDEAN (EAST WEST)
–	33	ANYTHING FOR YOU	STAMFORD AMP (MERCURY)
22	34	UNDERNEATH YOUR CLOTHES	SHAKIRA (EPIC)
–	35	BREATHABLE	THICK D (MULTIPLY)
23	36	WALK ON WATER	MILK INC (POSITIVA)
24	37	FANTASY	APPLETON (POLYDOR)
28	38	COLOURBLIND	DARIUS (MERCURY)
34	39	CROSSROADS	CHARLIE SQUAD (EAST WEST)
16	40	EVERYDAY	BON JOVI (MERCURY)

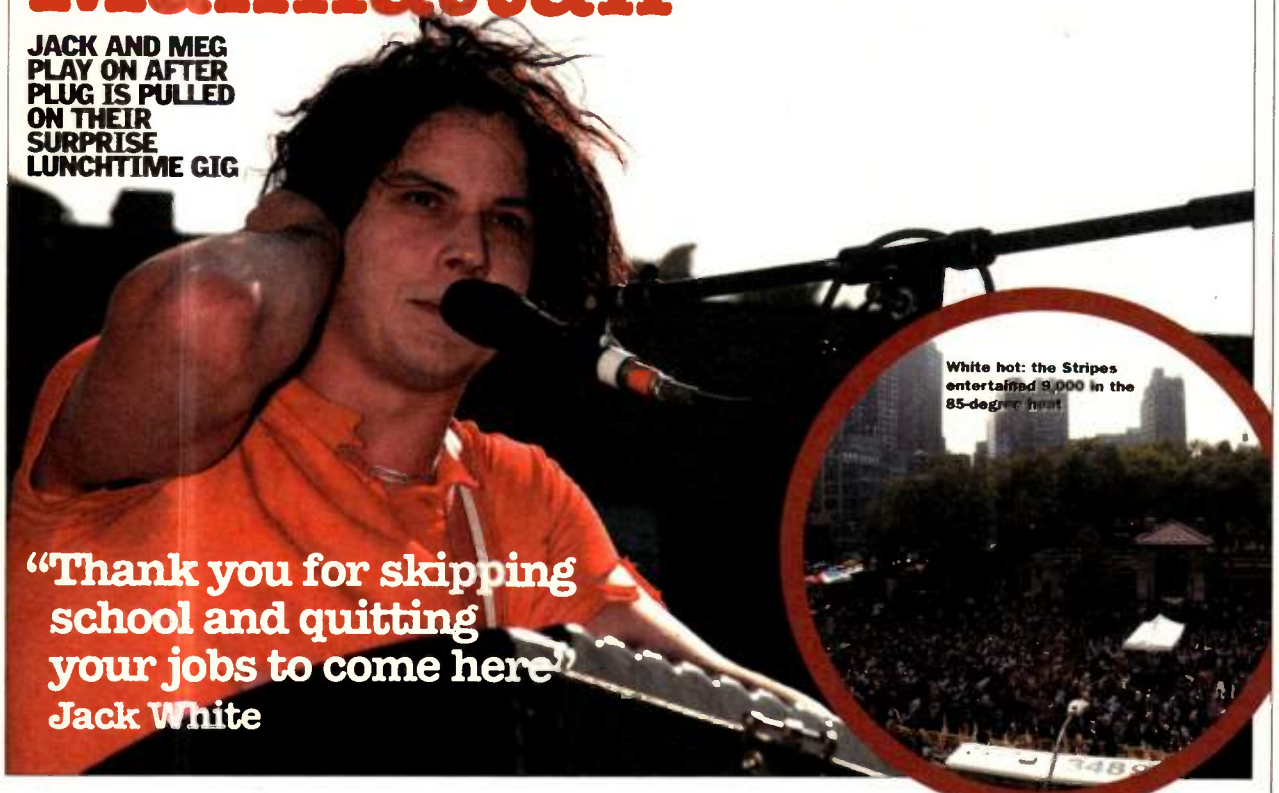
UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	ELV1S – 30 NUMBER 1 HITS	ELVIS PRESLEY (RCA)
–	2	FORTY LICKS	THE ROLLING STONES (VIRGIN DECCA)
13	3	COME AWAY WITH ME	NORAH JONES (PARLOPHONE)
3	4	MISSUNDAZTOOD	PINK (ARISTA)
5	5	BILLYVILLE	NELLY (UNIVERSAL)
4	6	A RUSH OF BLOOD TO THE HEAD	COLDPLAY (PARLOPHONE)
–	7	THE RAINMAKER'S DREAM	MARK KNOPFLER (MERCURY)
8	8	LET GO	AVRIL LAVIGNE (ARISTA)
–	9	LIFE ON OTHER PLANETS	SUPERGRASS (PARLOPHONE)
9	10	MEATHEN	CHEMISTRY OASIS (BIG BROTHER)
2	11	GREATEST	BON JOVI (MERCURY)
6	12	FEELS SO GOOD	ATOMIC KITTEN (INNOCENT)
14	13	A LITTLE DEEPER	MS DYNAMITE (POLYDOR)
–	14	SONGBOOK – A LIFETIME OF MUSIC	DAVID GATES (JIVE/WSM)
–	15	AQUALUNG	AQUALUNG (8 UNIQUE)
12	16	THE EMINEM SHOW	EMINEM (INTERSCOPE)
7	17	ILLUMINATION	PAUL WELLER (INDEPENDIENTE)
19	18	BY THE WAY	RED HOT CHILI PEPPERS (WARNER BROS)
16	19	IMAGINE	EVA CASSIDY (BLIX STREET/HOT)
10	20	THINKING IT OVER	LIBERTY X (V2)
18	21	PARACHUTES	COLDPLAY (PARLOPHONE)
17	22	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
21	23	ANGELS WITH DIRTY FACES	SUGABABES (ISLAND)
–	24	A NEW MORNING	SUEDE (EPIC)
11	25	UP	PETER GABRIEL (REALWORLD)
24	26	GREATEST HITS – VOL 2	MADONNA (MAVERICK)
26	27	GREATEST HITS I, II & III	QUEEN (PARLOPHONE)
–	28	2 STEPZ AHEAD	OXIDE & NEUTRINO (EAST WEST)
29	29	LAUNDRY SERVICE	SHAKIRA (EPIC)
–	30	BUSTED	BUSTED (UNIVERSAL)
32	31	COME CLEAN	PUDDLE OF MUDD (GEFFEN)
35	32	SILVER SIDE UP	NICKELBACK (ROADRUNNER)
25	33	DANCING DOWN THE STONEY ROAD	CHRIS REA (JAZZEE BLUE)
30	34	ALL BIRDS	BLUE (INNOCENT)
34	35	HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM (SKINT)
31	36	PUSH THE BEAT FOR THIS ARE – THE SINGLES	SCOOTER (SHEFFIELD TUNES)
46	37	ORIGINAL PIRATE MATERIAL	THE STREETS (679/LOCKED ON)
27	38	THE ESSENTIAL COLLECTION	MARC BOLAN & T.REX (UMTV)
38	39	HEATHEN	DAVID BOWIE (COLUMBIA)
26	40	INTERGALACTIC SONIC 7"S	ASH (INFECTIOUS)

Stripes serenade Manhattan

JACK AND MEG PLAY ON AFTER PLUG IS PULLED ON THEIR SURPRISE LUNCHTIME GIG



White hot: the Stripes entertained 9,000 in the 85-degree heat

"Thank you for skipping school and quitting your jobs to come here"
Jack White

Jack White serenaded a 9,000-strong crowd unplugged in New York last week when the authorities turned off the power at a free open-air show by **The White Stripes** in Union Square Park.

Organisers said the duo had run over their allotted time for the midday show on Tuesday (October 1), but the Stripes' singer simply led the audience in an improvised singalong with **Meg** tapping along.

Panicking officials could be seen at the side of the stage frantically gesturing to Jack, urging him to end the set. But an unfazed Jack continued, singing at the top of his voice, though audible only to those close to the stage.

"What would it have taken to have allowed them to play for another five minutes?" complained White Stripes fan Al Grant after the show. "How petty is that?"

The band had only given a day's notice for the show, one in a series of 'guerrilla' gigs sponsored by car-maker Nissan.

The White Stripes played a full-length set, with 'Hotel Yorba' receiving the biggest applause from a crowd made up of office workers on their lunch break, students from the nearby university and stunned passers-by.

"Thank you for skipping school and quitting your jobs to come here, it has made Meg very happy," Jack quipped.

Many fans found out about the show after details were posted on *NME.COM*. Stripes fan Raghav Pasricha emailed *NME*: "I just want to thank you guys for telling us about The White Stripes' concert in Union Square. I woke up to go for class and checked your website for the latest news and was ecstatic to find out that they were playing for free. I wouldn't have found out if it weren't for you guys, so thanks."

Coldplay wheel in friends for new single B-side

PHOTOGRAPHY: LFI/CHRIS CAMPBELL

Coldplay have recruited **Ash** and TV comedian **Simon Pegg** for their new single.

Ash frontman **Tim Wheeler** plays guitar on '1.36', the B-side to new single 'The Scientist' which is released on November 11. Pegg, star of TV comedies including *Spaced* and *Big Train*, provides backing vocals.

Coldplay are friends with Wheeler and Pegg, both of whom are regularly spotted at their gigs. Wheeler's guest spot follows *NME*'s report of the joint performance by Coldplay and Ash at the Echo Lounge in Atlanta.

Meanwhile, Coldplay are still riding high in North America, with their album 'A Rush Of Blood To The Head' currently at Number 15 with over 500,000 sales.

But success hasn't prevented Coldplay frontman **Chris Martin** making some bizarre comments.

Asked on a TV show by a fan what impact he wanted Coldplay to have on the world, he said: "One day, when the world is actually blown up by George Bush, it would be great if before that happens – like before next week – someone could make a CD called 'The Best Of The World Ever' and post it into space and we'd be like track one and track four. And that would be great. And there'd be The Beatles and Mozart and some other cats."

Datsuns man designs NME poster

This week's exclusive *NME* poster was designed by none other than Dolf De Datsun himself.

Turn to the centre pages and you'll find your brilliant free glossy pull-out poster. On one side, there's an instant classic shot of The Libertines, on the other you'll find Dolf's own handiwork – the cover art to the band's debut album 'The Datsuns'.

As well as being the most exciting new rock'n'roll frontman on the planet, it also transpires that Dolf is a bit of an artist on the side. But seeing as the frontman's too shy about his artistic talent to even give himself a credit on The Datsuns' album sleeve, here *NME* salutes Dolf's unsung talent for design.

Ink for the man!

Ben Gautrey almost bangs his head on the ceiling of the 200-capacity Bull & Gate; below, Didz gets up close and personal with a fan

Coopers play exclusive NME pub gig

READING'S FINEST RETURN TO THEIR FAVE PRE-FAME VENUE FOR STUNNING SHOW

The Cooper Temple Clause played a stunning *NME* gig at London's Bull & Gate last week (September 30), bringing the show to a fittingly chaotic climax by diving into the audience of devoted fans, many of whom were sporting the band's trademark mad hairstyles.

The gig, which attracted fans from across the country, was an intimate 'homecoming' show for *NME* readers at the 200-capacity Bull & Gate in Kentish Town – where the band played in their early days when they couldn't find a suitable venue in their hometown of Reading.

At the end of the gig, they dived into the audience and crowd-surfed their way across the venue

New song 'A.I.M.', the single released through *NME*, sent the fans into a frenzy. And there was an ongoing dialogue between the band and the fans during the set.

One fan shouted: "You made me fail my geography A-level!" while bassist Didz asked the fans: "Have you got any pets?"

The band also played favourites from their debut album, including 'Who Needs Enemies?' and 'Panzer Attack'. At the end, as our exclusive photos show, the Coopers ended up diving into the audience and crowd-surfed their way across the venue.

TEXT APPEAL

To be among the lucky few to see The Cooper Temple Clause at the Bull & Gate, readers had to text us with a reason why they should get in to one of the gigs of the year. Here are some of the best entries.

Sean browne, 20, cos I'm the dodgy bloke in the dodgy t-shirt in *NME* glasto special

NATALIE, 19, U used me in this week's *NME*!I was the nurse who lay on the signing table to be signed by TCTC!

Nicky Edwards, 20, Ive been in their video, been 2 11 of their gigs & own a Kieran-made t-shirt + 3 others! x

rhi musson, 24, i''ve made didz his very own ''super didz'' t-shirt & he''ll cry if he doesn''t get it! Xxx

GILES, 19, THE TICKETS DESERVE ME LIKE TCTC DESERVE A HAIRDRESSER. CHEERS!

Alex Fellowes, 22, i went to school with them and Ben gave me a fucking wedgie

Dave Cording, 25, COZ I REALLY WANT STUPID STICKY UP HAIR AND WANT TO SEE HOW ITS DONE UP CLOSE

Radio loves NME War Child album

A week upfront of its release, *NME*'s War Child album, **'1 Love'**, is proving such a hit with radio stations that they're playlisting their favourite tracks already!

Such has been the enthusiasm for the project that Radio 1 have broken with tradition, playlisting tracks despite the fact that none of them have yet been chosen as singles. **Muse**'s storming cover version of The Animals' 'House Of The Rising Sun' has already been played by both Steve Lamacq and Jo Whiley, while Chris Moyles played **Stereophonics**' version of Sinead O'Connor's hit 'Nothing Compares 2 U'.

Virgin Radio have playlisted the **Manic Street Preachers**' 'Out Of Time', **Elbow**'s version of Thunderclap Newman's 'Something In The Air', Stereophonics' Sinead cover and **Starsailor**'s version of the Small Faces' 'All Or Nothing' while Xfm are playing a track a day on their breakfast show all this week.

'1 Love' is out on October 14. It was streamed in full on *NME.COM* last Thursday (October 3) and *NME* readers' faves will be revealed in next week's issue.

"Remember – October 14!" Matt Bellamy

Coral cancel gig due to illness

The Coral were forced to cancel a gig in Leeds last week due to illness. The band were due to play at Leeds Met University (October 3) as part of their UK tour. The show was pulled due to singer **James Skelly** suffering a throat infection. The gig will now take place on October 20.

Eventful night at the MOBOs for Ms Dynamite

Ms Dynamite won three MOBOs at the awards ceremony in London before being caught up in violence at an aftershow party.

Trouble flared at the Sunborn Yacht Hotel in Royal Victoria Docks in the early hours of Wednesday (October 2). Armed police were called at 2am after an angry crowd of 200 people were trying to get in.

One man was assaulted, a woman allegedly raped and a bullet found on the floor, police have confirmed.

A bullet was discovered on the floor of the floating hotel, but police said it had not been discharged from a gun. Police also interviewed the woman who alleged she had been raped, but she said she did not wish to pursue the complaint.

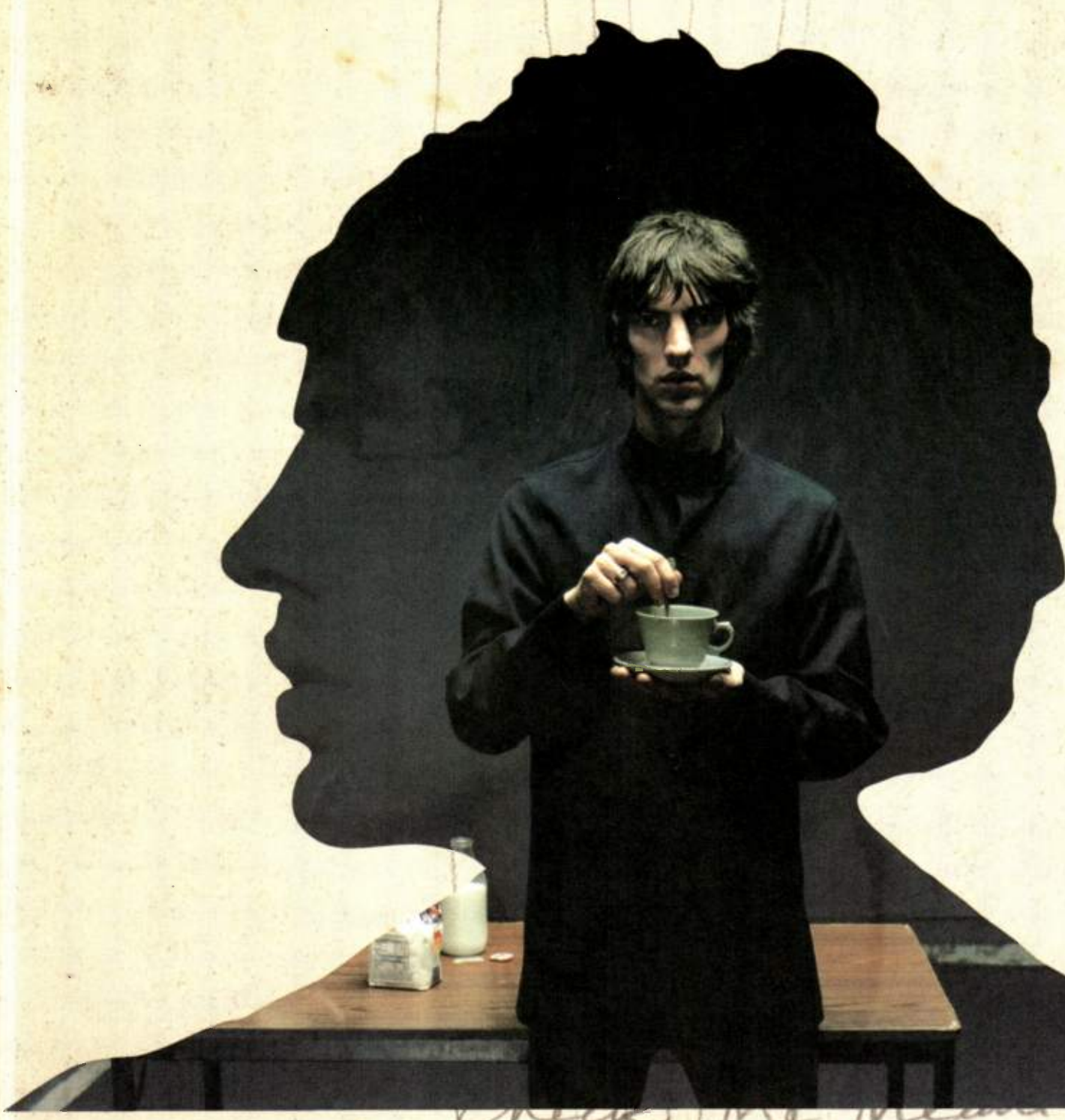
Ms Dynamite, who was not injured, won awards for Best UK Act, Best Single ('It Takes More') and Best Newcomer. Ashanti won Best R&B and Ja Rule was named Best Hip-Hop Act.

Lisa 'Left-eye' Lopes – who died in a car crash earlier this year – was given an outstanding achievement award.

PHOTOGRAPHY: ANDY WILLSHER/PATRICK FORD/LFI

Richard Ashcroft

Check The Meaning



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CD featuring extra tracks The Miracle, Check The Meaning Remix and Alternative Video
DVD featuring Check The Meaning Album Version, Solo Live Performance Footage of `You On My Mind In My Sleep' and Video

Taken From The Forthcoming New Album `Human Conditions'

Live Dates: November 7th Sheffield City Hall, 8th Ma SOLD OUT lemy, 9th Liverpool University, 11th Blackburn King George's Hall, 12th Cambridge Corn Exchange, 13th Bristol Academy, 15th & 16th London Brixton Academy, 17th Southampton Guildhall, 19th Wolverhampton Civic Centre, 20th Nottingham Rock City, 21st Newcastle City Hall, 23rd Leeds University, 24th G SOLD OUT vlands, 25th Edinburgh Corn Exchange

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WRH

Nirvana for Nirvana fans!

IT'S NOT JUST A GREATEST HITS, THERE ARE MORE UNRELEASED SONGS ON THE WAY, SAYS DAVE GROHL

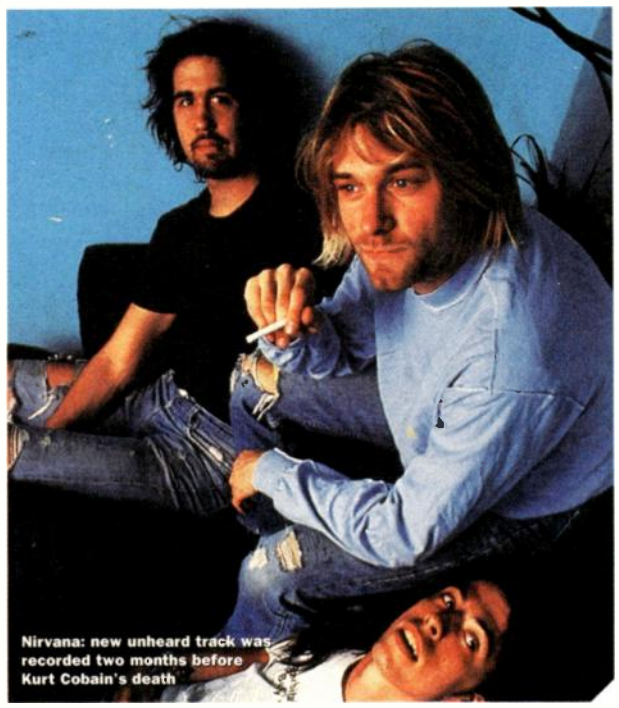
Nirvana's long-awaited 'best of' compilation 'Nirvana' will come out on October 28. The news follows a week of legal settlements that have opened the door for a host of new releases from the Seattle legends.

Nirvana drummer **Dave Grohl** has told *NME* exclusively about his shock at hearing the new Nirvana song played on the radio – and he revealed that as well as the greatest hits release, there will be an album featuring material which "no-one's ever heard".

The surviving members of Nirvana and **Kurt Cobain**'s widow **Courtney Love** have been at the centre of a legal battle for control of the band's future releases. These issues have now been resolved, with three different releases expected before 2004.

'Nirvana' will be a compilation of their biggest hits alongside the last recording Kurt made with drummer Dave Grohl and bassist **Krist Novoselic**, 'You Know You're Right'. A video will also be made, featuring previously unseen footage of the group.

In a joint statement, Grohl, Love, and Novoselic said they hope 'Nirvana' will "enable long-time Nirvana fans to hear some of their favourite songs in a new context. At the same time, the upcoming CD will allow a whole new audience to appreciate Nirvana's music and Kurt Cobain's great talent."



Nirvana: new unheard track was recorded two months before Kurt Cobain's death

Grohl told *NME*: "It's interesting to be stuck in traffic and hear a DJ say, 'OK, coming up next it's the new Nirvana song'. That's pretty wild."

The Foo Fighters frontman refused to blame anyone for leaking the song on the internet.

"That music was made for a reason – it was made for people to hear," he said. "I'm glad that song has finally seen the light of day."

Grohl said he was pleased with the reaction to 'You Know You're Right', but was concerned that its importance was being exaggerated in order to sell records.

He told *NME*: "It's a great song and it's very special to me because it's the last song we ever recorded. But I think there's been too much emphasis put on it, culturally and commercially."

Asked about the Nirvana rarities album planned for 2003, Grohl commented: "I kind of know what's going to be on it. There's a lot of stuff no-one's ever heard."

"It's interesting to be stuck in traffic and hear a DJ say, 'OK, coming up next it's the new Nirvana song'" Dave Grohl

'You Know You're Right' was sent out to selected members of the press last week, as a reaction to it being leaked onto the internet last month. Radio stations played the song, though some were threatened with legal action.

On the day of the settlement,

Grohl also told *NME* he had not heard 'You Know You're Right' until five years after it was recorded.

"It was recorded in a studio in Seattle called Robert Lang's," he said. "We stopped there to demo some shit and that was the only thing we did. It was a couple of months before Kurt died.

"I didn't have a copy. I didn't listen to it for maybe five years. Then as we started to put the box set together, I listened to it. I thought, 'God! That doesn't give me any sense of closure, that picks the scab a little bit'."

HEAR THE NEW NIRVANA TRACK NOW!
New Nirvana song 'You Know You're Right' is currently on the *NME* Radio playlist. Tune in at *www.nmeradio.com*

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Double Dragon Music

Courtney settles her legal wrangles

Courtney Love will release a new single in the UK in a matter of weeks. The highly anticipated track, 'Mono', will be released on the Poptones label of **Alan McGee**, and comes after Love finally settled her bitter wranglings with her previous record label, Geffen.

Last week a statement from Universal Music Group, who own Geffen, said: "Ms Love is in the process of recording a new album and the first single is to be released in January by Poptones Records in the UK."

But Poptones have been less keen to admit that a deal with them has been struck. A brief statement from Poptones to *NME* said: "Poptones has always been enthusiastic about the possibility of working with Courtney Love and should she conclude her exit negotiations with UMG, Poptones would look forward to working with her."

New Love: Courtney outside her new home, with Poptones boss Alan McGee

Reading between the lines, it seems that whenever ongoing contractual niggles are tidied up, Love's single – backed with her tongue-in-cheek track about The Strokes, 'But Julian, I'm A Little Older Than You' – will appear. There is no indication what these may be. However, the Universal statement also announced that UMG would receive royalties "on some of Ms Love's future recordings". This royalties rate may be a stumbling block with Poptones.

The deal she has struck with Universal is layered. Part of it sees her freeing up Nirvana's catalogue in exchange for a cash sum against royalities on those upcoming releases, and it also hands her ownership of unreleased Hole recordings. The label has also waived its demand for a further five undelivered Hole albums as agreed in the band's initial contract.

While Love rises unscathed – and considerably richer – from what could have been a very messy few months in court, a wider question of artists rights within the industry remains.

At the outset of her case against Universal, Courtney claimed she was attempting to strike a blow for artists trapped by labels under unreasonable terms.

In her original suit, she even argued that a provision in Californian State labour law allowing record companies to sue recording artists for damages was invalid and unconstitutional. The law says all entertainers and workers in California, except recording artists, have the right to terminate a personal service contract after seven years. The clause which applies to recording artists was secured in 1987 by record companies making artists liable for albums still owed to labels after seven years with them. Her attempt to challenge it was thrown out by the trial judge.

However, post-settlement, Love is claiming victory.

"I plan to continue my advocacy of artists in Sacramento and Washington, where this belongs," she said. "I look forward to joining my fellow recording artists as we look for solutions to the problems we face in the music business. We must all work together through lobbying and collective bargaining to create the opportunities that have been lacking in our careers."

But media analysts, who have carefully followed the legal machinations, are not predicting a bright new dawn for recording artists over the labels.

While Love is now free, it should be remembered that Universal can now mine Nirvana's hit-laden back catalogue. Love's last album – Hole's 'Celebrity Skin' – sold a disappointing 1.5 million copies in the US.

Nirvana's forthcoming greatest hits set could top 15 million sales, and there are more releases to come.

PHOTOGRAPHY: BIG PICTURES/PEROUINC.COM/ANDY WILLSHER

Public Announcement

‘All My Life’ the new single by the Foo Fighters is out now.

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Make me a star in America, says Robbie

EMI PROMISES TO BREAK BRITISH SUPERSTAR STATESIDE IN £80MILLION CONTRACT

Robbie Williams is poised to achieve his dream of US stardom, thanks to the team who helped push **Radiohead**, **Coldplay** and **The Vines** towards the super league over there. Williams is understood to have a commitment from EMI written into his £80million contract that they will break him in the hugely lucrative, US market.

As he has signed to EMI in Britain, it is likely that Capitol in the US will work on future releases. It is Capitol who helped push Coldplay to unprecedented sales for a new UK band in America. The same team made The Vines one of the most sought-after bands in the US.

Industry experts predict that if a well-orchestrated campaign is put together, Williams could be closer to achieving his goal of Stateside success than previously thought.

"He has appeal," Jonathan Cohen of influential US music trade magazine *Billboard* told *NME*. "He's a personality. He suffered here because he didn't have enough exposure before. 'Rock DJ' had the potential to start him in the right direction. It was a good song, it had a good video, but after that there was nothing else, no momentum. Remember, he has sold less than 700,000 albums to date here.

"His label have got to support him, get him out on tour, get him on radio and on TV. Capitol have a great track record here. They've done it for Coldplay, for Radiohead, The Vines and, to a certain extent, Doves.

"As far as him being a multi-platinum star right from the off, it's unlikely, but there's nothing to stop him working towards it now."

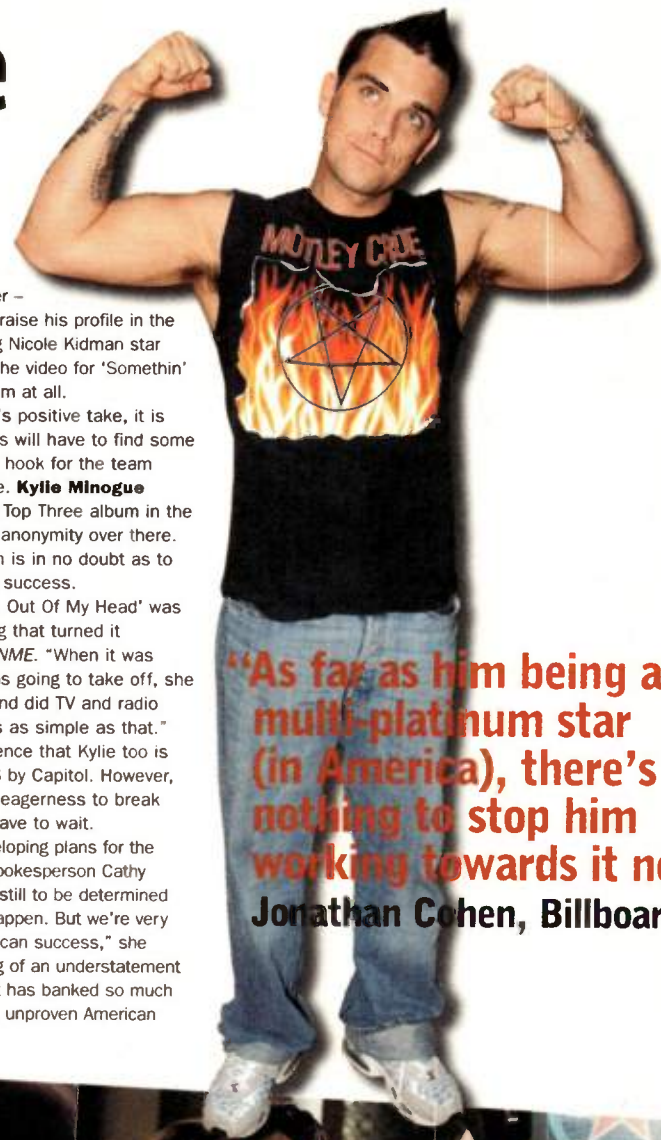
Cohen added that Williams' recent sojourn in LA – where he has courted publicity, hanging out with everyone from Marilyn Manson and Ozzy Osbourne to Rod Stewart's ex-wife Rachel Hunter – has done little to raise his profile in the US, though having Nicole Kidman star alongside him in the video for 'Somethin' Stupid' did no harm at all.

Despite Cohen's positive take, it is clear that Williams will have to find some easily identifiable hook for the team behind him to use. **Kylie Minogue** recently scored a Top Three album in the US after years of anonymity over there. Her spokesperson is in no doubt as to what secured her success.

"'Can't Get You Out Of My Head' was definitely the thing that turned it around," he told *NME*. "When it was obvious that it was going to take off, she went over there and did TV and radio and worked it. It's as simple as that."

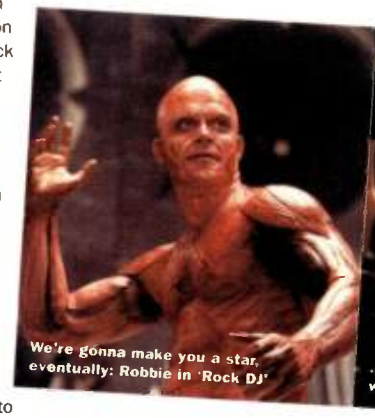
It is no coincidence that Kylie too is handled in the US by Capitol. However, despite Williams' eagerness to break America, he will have to wait.

"We're still developing plans for the US," EMI senior spokesperson Cathy Cremer said. "It's still to be determined what exactly will happen. But we're very optimistic of American success," she added – something of an understatement for a company that has banked so much on Williams' so far unproven American track record.

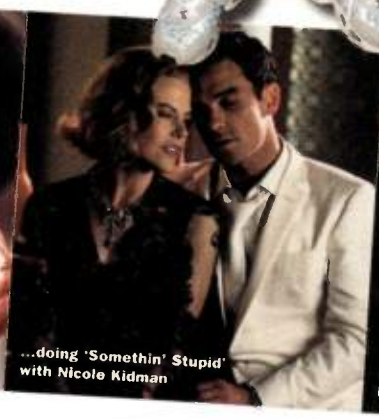


"As far as him being a multi-platinum star (in America), there's nothing to stop him working towards it now"
Jonathan Cohen, Billboard

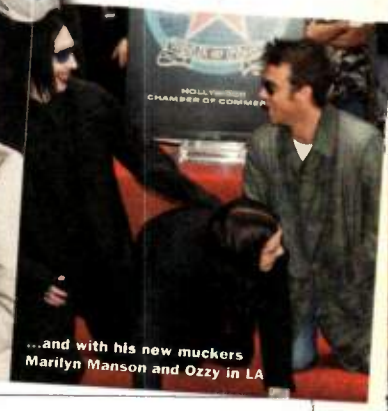
PHOTOGRAPHY: PA



We're gonna make you a star, eventually: Robbie in 'Rock DJ'



...doing 'Somethin' Stupid' with Nicole Kidman



...and with his new muckers Marilyn Manson and Ozzy in LA

CRACKING AMERICA

How to break the US in five easy steps

1 Have a gimmick
Gorillaz sold hugely because they were a cartoon.

2 Have one huge tune
Kylie had 'Can't Get You Out Of My Head', Radiohead had 'Creep' and Coldplay had 'Yellow'. Once you get this, radio will be suckered, and as long as there is a great video, MTV will play it on high rotation.

3 Tour extensively
U2 are arguably the biggest band in the world thanks to a vast fanbase in the US. Their manager Paul McGuinness once said that for a band to break America, they had to go over at least four times a year, for up to a month at a time, in their early years. U2 did. Oasis, fatally, didn't. Coldplay and Doves are following the U2 route.

4 Have your song appear on a television advert
Such a move made Moby a star. Dirty Vegas, completely unknown in Britain, went Top Ten in the US album charts in June because their track 'Days Go By' was picked up by Mitsubishi for a car ad. It was then moved onto high rotation on MTV and radio playlists, and success followed.

5 Hang out with famous friends
The Strokes know The White Stripes and Ryan Adams and they all love each other and some of them know Courtney Love and Elton John. None of this will do any harm.

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Sikth
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Sunday 27th October
DJ Shadow
Death In Vegas
Rock City

Monday 28th October
Lamacq Live
Doves
The Coral
Athlete
Rock City

Monday 28th October
The Lock-Up with Mike Davies
Hatebreed
Midtown
The Rig

Tuesday 29th October
The Evening Session
Queens Of The Stone Age
Black Rebel Motorcycle Club
Vendetta Red
Rock City

Tuesday 29th October
John Peel
The Datsuns
McClusky
Wolves Of Greece
The Boat Club

Wednesday 30th October
The Evening Session
The Vines
The Libertines
Hoggboy
Rock City

Wednesday 30th October
John Peel
The Bays
Echoboy
P Brothers
The Boat Club

Thursday 31st October
The Evening Session
The Streets
Blackalicious
Blak Twang
Rock City

Thursday 31st October
John Peel
Six By Seven
Miss Black America
Bearsuit
The Boat Club

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Craig David
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Fergie
Gilles Peterson
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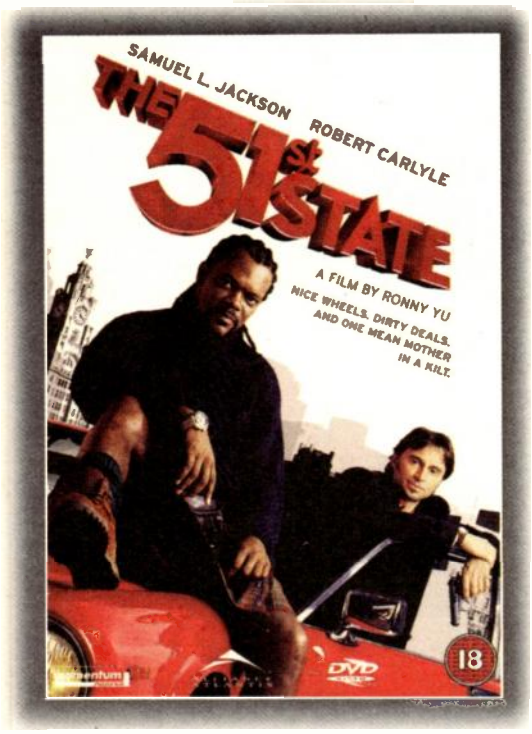

The 51st State

Samuel L Jackson (Pulp Fiction) and Robert Carlyle (Trainspotting) team up in this British made comic thriller set in the criminal underworld and rave scene of Liverpool. DVD special features include audio commentary, making of featurette, 3 production featurettes, 'Who The Hell Is Stel Pavlou' featurette, photo gallery, and cast and crew interviews.

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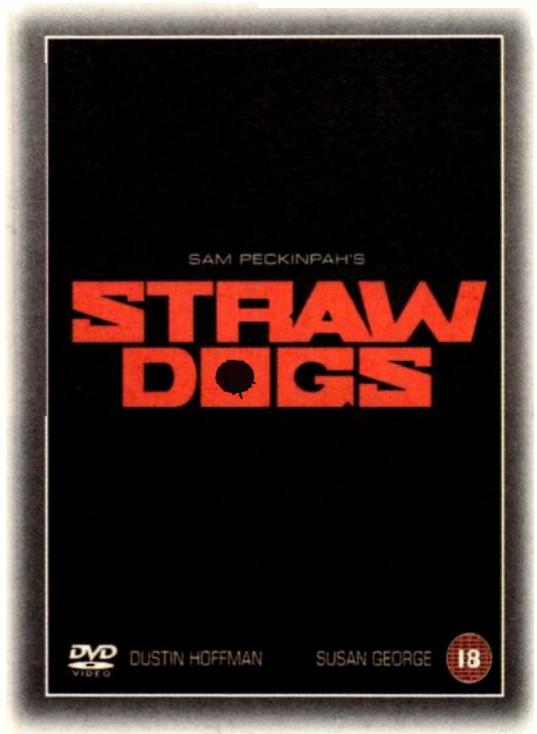

Straw Dogs

Released in 1971, Sam Peckinpah's Straw Dogs caused outrage and controversy among critics of the time and was banned for home viewing in 1984. Finally, one of the most notorious films in British movie history is available here in its uncut form with an HMV exclusive sleeve design. Special features include commentaries, cast interviews, the history of Straw Dogs, original trailer and an on-location documentary.

Out Now

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Bunch of tossers: saucy newcomers, Trucks

'Porn' Trucker gets head examined after bashing by girls

Porn-obsessed Top 40 newcomers **Trucks** have been set upon by enraged teenage girls furious at the content of the band's debut single.

The track 'It's Just Porn Mom' entered the charts at 35 last week, but the song's celebration of jazz mags and mucky videos has not pleased everyone. Guitarist Mark Remmington showed off his heavily bruised forehead and fractured skull to *NME*, following the attack by five angry girls in Camden.

An embarrassed Mark claimed the girls were lesbians on an anti-porn crusade – although he had no real evidence to back up his theory.

"They were five *big* lesbians," he insisted. "They were up the road in Camden giving it, 'Oi! Porn boy!' and they came over and kicked the shit out of me. It was really embarrassing because they were all 15 years old. I've got to go for a brain scan."

He added: "We're activists, you've got to tell the truth.

"It was really embarrassing because they were all 15 years old. I've got to go for a brain scan"

It's a song about a kid who wants to watch porn. It's not about hardcore anal or anything like that."

Norwegian singer Olav Iverson added: "Every teenage boy has probably been in that situation."

Trucks' debut scuzzy rock album 'Juice' is released in January and also includes 'Psycho Ex-Girlfriend' and 'Village Bike', both of which will piss off Trucks haters even more.

But Mark complained: "It's a true story! Every pub has got a village bike! This album is how it should be: sex, sex, more sex, drinking, the hangover songs, the drugs in 'Kickin'. We're proud of it; it's a well-rounded album."

TRUCKS' FAVOURITE ONE-HANDED READING

RAZZLE

Steve Ryan (bassist): "It's dirty as hell. You've got Trisha from Swansea in there and Louise from Chelmsford."

Mark: "But Trisha from Swansea is also Laura from Swindon in *Escort*, y'see. The best is when you get Samantha from Southend and it's your home town and you get really proud, actually looking at her face for the first time to see if she went to your school."

Olav: "A friend of mine spotted his ex-girlfriend."

ESCORT

Mark: "For the Readers' Wives. The comic value because the women are so rubbish."

FHM

Steve: "Whenever *FHM* do supplements, like 'Hundred Top Birds' or whatever, that's just unabashed pornography."

7/10/02

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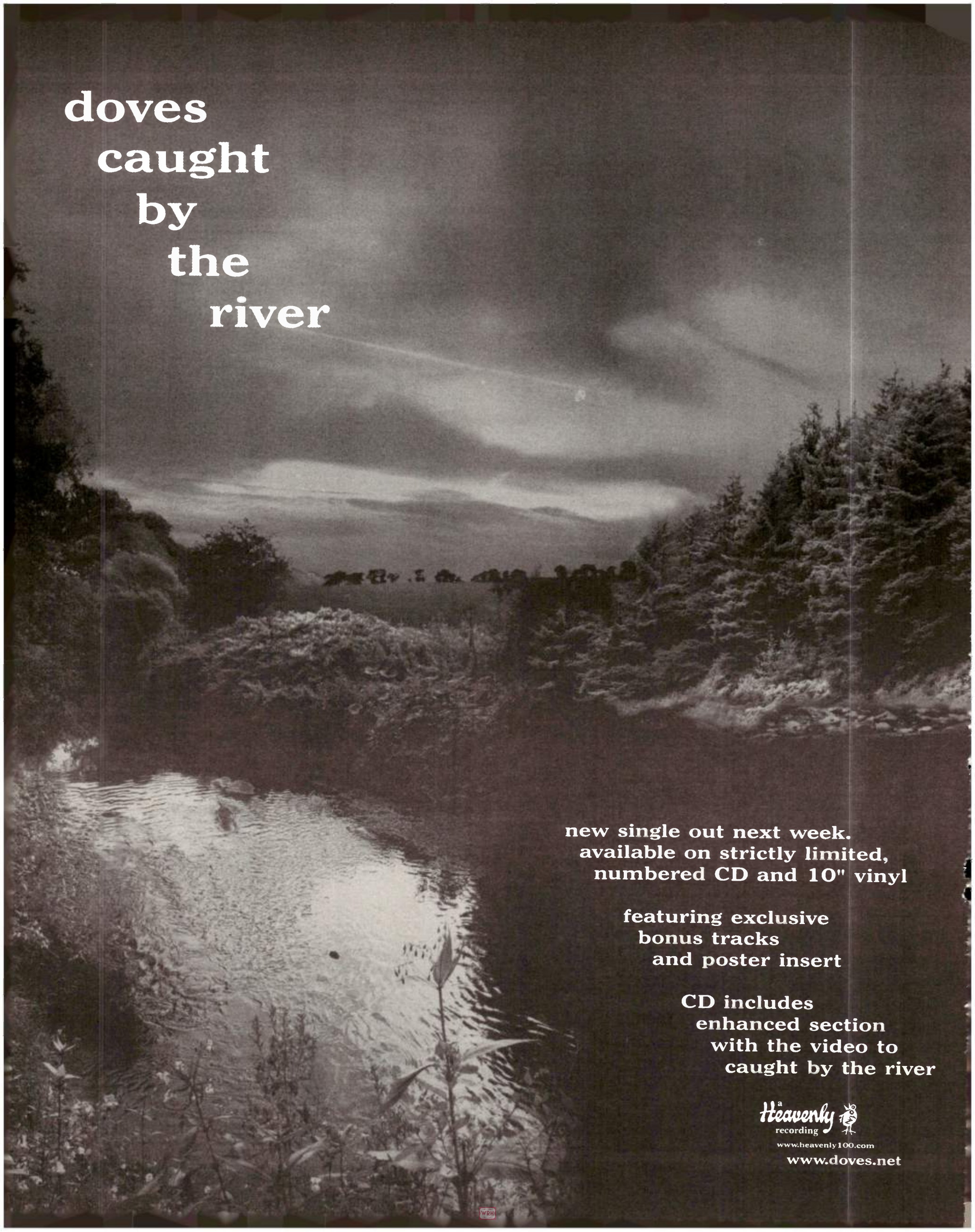
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Julian squares up to MTV man

STROKES SINGER 'ALMOST GOT INTO A FIGHT' WITH HARDCORE ROCK PRESENTER

Julian Casablancas has been picking fights again! *NME* can reveal that, following our report of Julian's fight with a record company executive back in March, **The Strokes**' singer has been squaring up again, and this is the guy he unwisely picked a fight with – straightedge hardcore dude and MTV presenter **Iann Robinson**.

Shaven-headed Robinson – who is about twice the size of Julian – plays in his own metal band **Puny Human**, as well as working as a rock VJ on MTV in the US. A champion of what he calls "honest" music, Iann is a devotee of the underground rock scene and has slammed garage rock bands including The Strokes. The last time they met, the bitterness between the two almost resulted in violence.

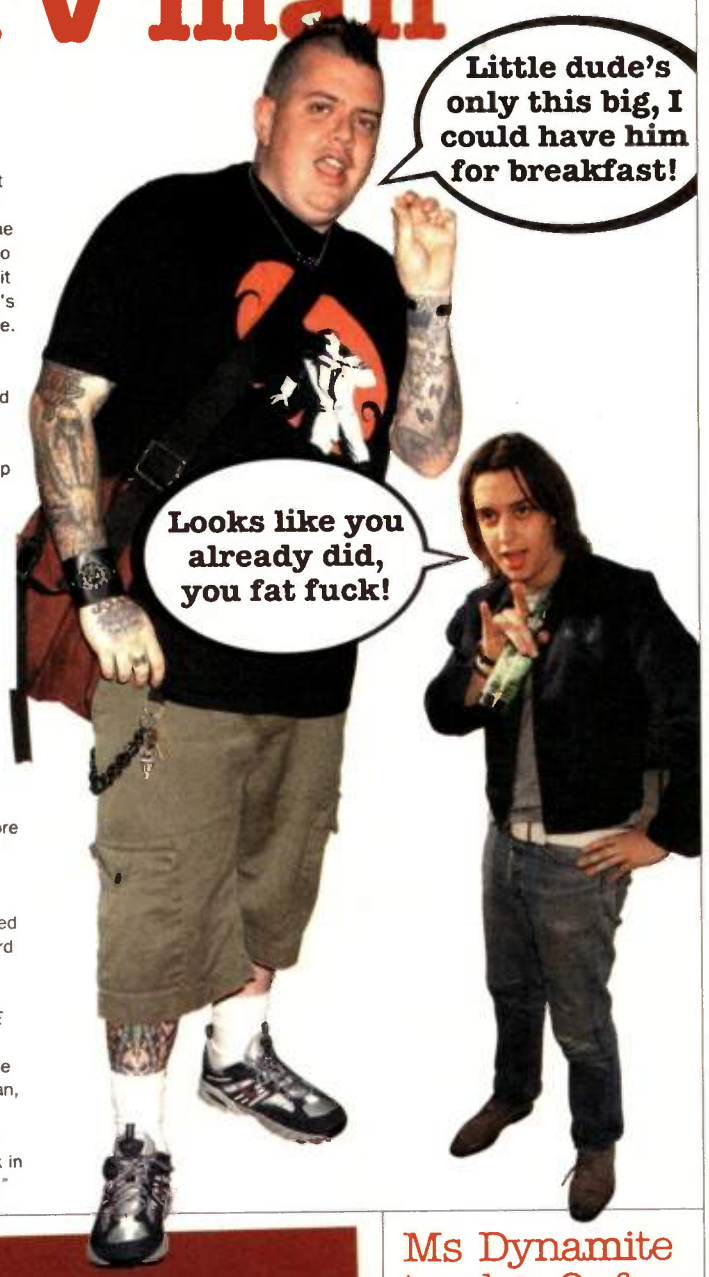
"Julian and I almost got into a fight," said Robinson, limply, before adding the more sinister: "I could use the untimely demise of The Strokes."

The Strokes' spokesman Jakub Blackman told *NME*: "I've seen the boys go out of their way to converse with the most unlikely bands, you know all these metal bands. They've got time for everyone, they're nice boys. Having said that, if anyone cusses them, they're the first to roll up their sleeves. I've seen it happen countless times. There's a lot of jealous people out there. Bands think they've *(The Strokes)* had everything too easy. I don't know another band who work as hard as they do. They rehearse the whole time. People need to shut the fuck up and work on being as good."

"I could use the untimely demise of The Strokes" Iann Robinson

Julian has a history of getting a bit tasty when under pressure. Earlier this year, *NME* revealed that Julian got into a fight with a senior record company executive before pulling out of a planned TV performance in Paris. After several months on the road, Julian also cracked and punched one of the big-wigs at his record label, John Voigtmann. "He didn't hit him hard, though," **Albert Hammond Jr** told *NME* at the time.

Iann Robinson does hate one other rock star more than Julian, though. He told fansite *metal-sludge.com*: "Without a doubt, **Fred Durst** deserves a smack in the mouth and so much more."



Win tickets for Libertines' HMV gig

The Libertines are launching their debut album 'Up The Bracket' with an instore gig at HMV in London's Oxford Street – and 50 pairs of tickets are exclusively available to *NME* readers.

After their sell-out show at London's 100 Club, The Libertines will play a special gig for *NME* readers at HMV, 150 Oxford Street, at 8.30pm on October 23, two days after the release of their debut album.

If you want to see the band at HMV, you should send your name, address and phone number with an SAE to: The Libertines/HMV Competition, c/o Coalition, Devonshire House, 12 Barley Mow Passage, London W4 4PH. The first 50 entries out of the hat will receive a pair of wristbands.

PHOTOGRAPHY: LFI/AWAIS

Ms Dynamite to play Oxfam concert

Ms Dynamite is the first name to be announced for a special charity concert in aid of Oxfam.

Fair Play takes place at the London WC2 Astoria on October 29. Organised by Emily Eavis, the daughter of Glastonbury founder Michael, proceeds from the gig will be donated to Oxfam, helping to raise the profile of their Make Trade Fair campaign.

Also on the bill are **Lamb**, and the event will be hosted by DJ **Zane Lowe**. More acts will be announced in the coming weeks.

Speaking to *NME*, Eavis explained her role: "The original idea was conceived when I was in Africa with Chris Martin. It was so shocking. It makes you feel you have to do something. We hope to raise money for the Oxfam campaign."

Tickets are on sale now from *www.maketradefair.com*, and a special ticketline on 020 7344 0044.

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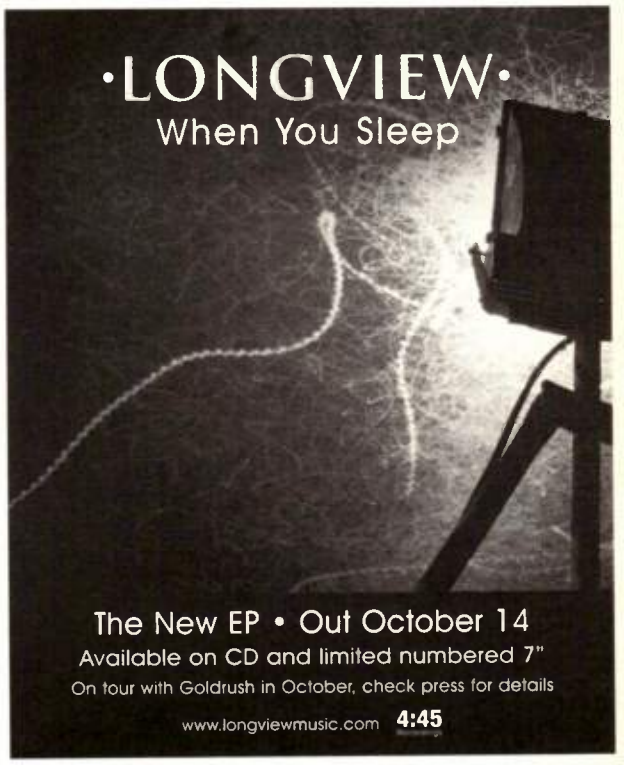

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You corporate Cocker!

JARVIS PERFORMS HUGE ADVERTISING U-TURN AS HE TAKES THE BT DOLLAR

Jarvis Cocker has changed his tune on adverts after taking a big-money offer to appear in BT's current TV campaign for its broadband internet service. The **Pulp** frontman has previously refused companies including Coca-Cola and Nestlé permission to use his music and image.

Cocker's change of heart became apparent after he accepted a rumoured £80,000 from the communications giant. The singer is seen in the BT advert hanging from a lamp post.

"A lot of people have noticed the advert and have been commenting on Jarvis in it," Pulp's spokesman told *NME*. But he said there was no comment on Jarvis' decision to take BT's money.

The move comes after Pulp parted company with their record label, Island. The band are currently without a record deal and their long-term future is in doubt.

Cocker has also agreed to appear in an advert in the US for ultra-hip fashion label Marc Jacobs.

Last year, Pulp turned down a rumoured £100,000 to use their single 'Sunrise' in a TV campaign celebrating the start of the football season.

Cocker told *NME* at the time that 'Sunrise' was inappropriate for the advert because the song was inspired by globalisation.

He said: "The song's sort of about growing awareness of something different to that. It's about a feeling of a new dawn and the way people are protesting about things like this, and getting shaken out of their apathy. So to have licensed the song given its lyrical content just seemed like the worst thing to do."

Cocker also blew out another multinational, Nestlé, when Pulp refused to contribute a song for a giveaway CD and allow his picture to be used on promotional wrappers for Aero, Yorkie, Munchies and Milky Bars.

In a statement, Pulp described Nestlé as a "World Health Organisation standard-violating multinational" – a reference to the company's controversial marketing of powdered milk in the developing world. Critics claim the company markets powdered milk aggressively in countries where many mothers do not have ready access to safe drinking water.

Back in 1999, though, Cocker did relent when the NatWest used a cartoon version of him in a TV commercial.

"A lot of people have noticed the advert and been commenting on Jarvis in it" **Pulp spokesman**

Jarvis hits the high street with his BT wad. Possibly

Glassjaw: gigs rescheduled for December

Illness forces Glassjaw gig cancellations

Rising US emo band **Glassjaw** have been forced to cancel a string of UK shows after frontman **Daryl Palumbo** was hospitalised with recurring Crohn's Disease.

Palumbo was rushed to hospital in Paris last Tuesday (October 1). He is expected to make a full recovery.

Although it is uncomfortable and recurring, Crohn's Disease is not life-threatening. Much of **Beth Orton**'s career has been blighted by the same illness.

Crohn's Disease is caused by abnormalities in the immune system and results in abdominal pain, weight loss and fever.

At present, Glassjaw intend to push ahead with a headline tour of the US from October 16. The postponed European dates, in support of recently released album, 'Worship And Tribute', are being rescheduled for December.

All UK dates, including this week's shows with Lostprophets at Manchester Academy and Brixton Academy, are cancelled.

PHOTOGRAPHY: DAVID TITLOW/PAT POPE

Squire announces debut solo tour

Former **Stone Roses** guitarist **John Squire** is to play his first ever solo shows, *NME* can exclusively reveal.

Squire is to tour the UK early next year, following the release of his first solo album 'Time Changes Everything' last month. He last played UK shows with The Seahorses in 1998.

The tour includes two shows in Manchester. The dates are: Belfast Limelight (January 24), Dublin Ambassador (25), Aberdeen Music Hall (27), Glasgow Barrowland (28), Newcastle Northumbria University (30), Leeds University (31), Manchester Ritz (February 2 and 3), Birmingham Academy (5) and London Shepherds Bush Empire (6).

For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

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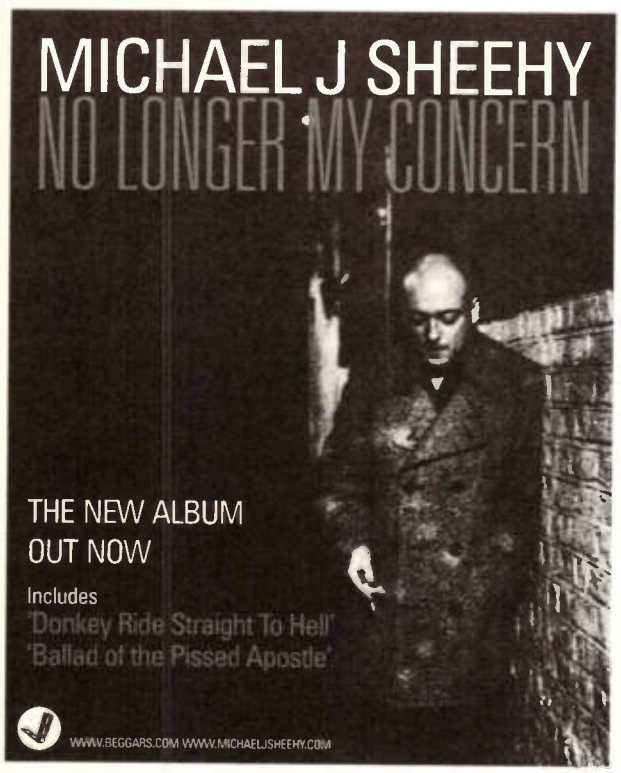


Havin' it lounge!

SUPERGRASS HOST BIZARRE EASY LISTENING LAUNCH PARTY FOR NEW ALBUM

Graham Coxon and **The Libertines** were among the artists who took to the stage at **Supergrass**' exclusive album launch party, to cover Supergrass hits in a loungecore style backed by a lounge band.

Supergrass were launching their 'Life On Other Planets' album, and the great and good from London's rock and film élite fought to get in to the CC Club in London's West End.

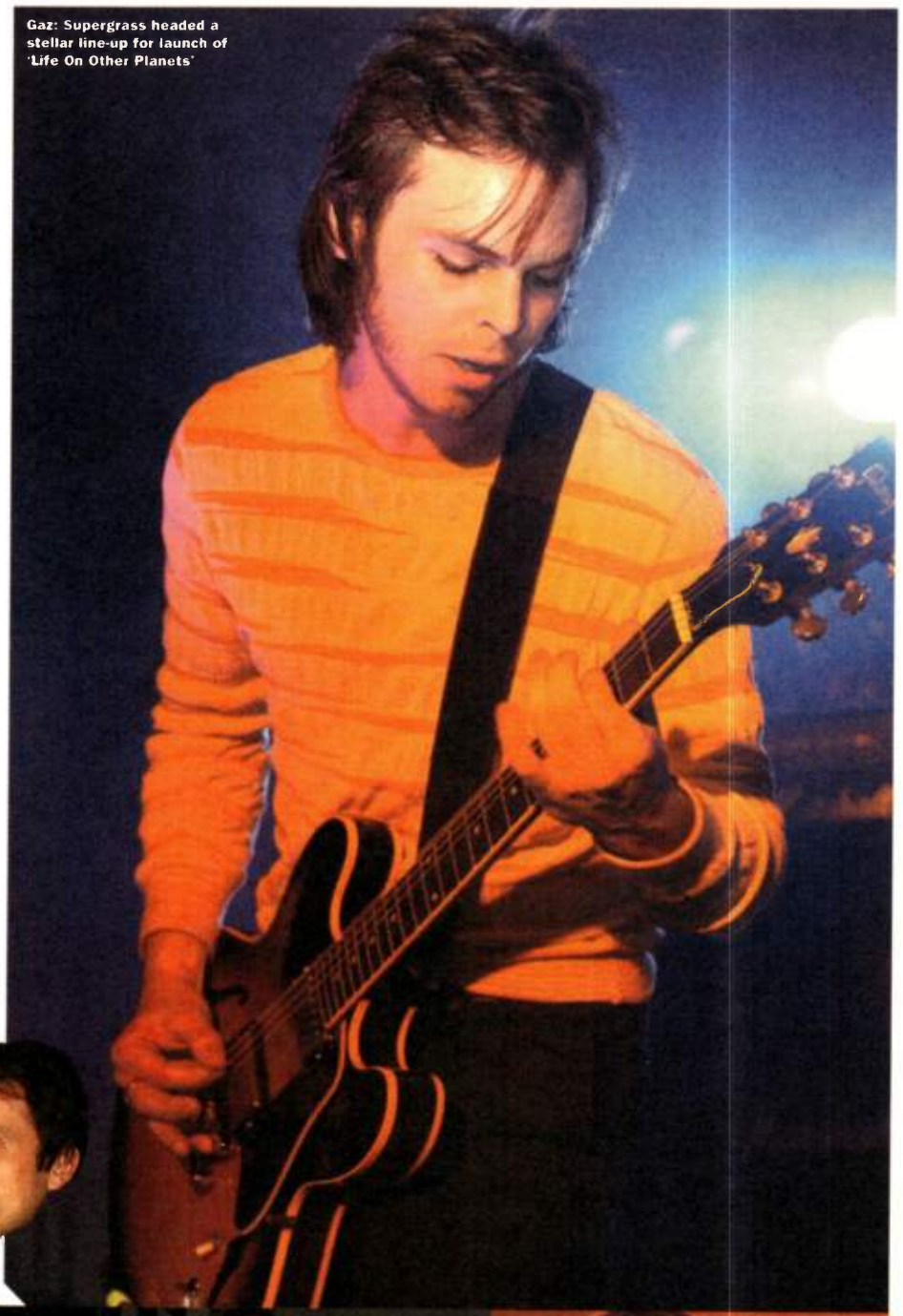
Ed Harcourt and Tricky's one-time muse **Martine Topley-Bird** also played cover versions. Coxon looked relaxed and seemed not to be missing Blur one little bit. He closed the covers section, blowing out the lounge band and instead blasting through Supergrass' 'Richard III'.

Coxon closed the covers section, blasting through Supergrass' 'Richard III'

Supergrass themselves played a brief set, including current single 'Grace' and their breakthrough classic 'Caught By The Fuzz'.

Other stars allowed across the velvet rope included **Radiohead**, **Travis**, **Prodigy**, **Black Rebel Motorcycle Club**, **Suede**, **Jude Law** and **Sadie Frost**, **Jonny Lee Miller**, **Zoe Ball**, **Sara Cox**, **Rhys Ifans**, **Jay Kay**, **John Simms** and **Samantha Morton**.

Suede's **Brett Anderson** was looking a little anxious – and his furrowed brow may have been evidence of his fear of going head to head with Supergrass in the charts. In the midweek charts 'Life On Other Planets' was sitting at Number Six, while Suede's album 'A New Morning' was a disappointing 17.

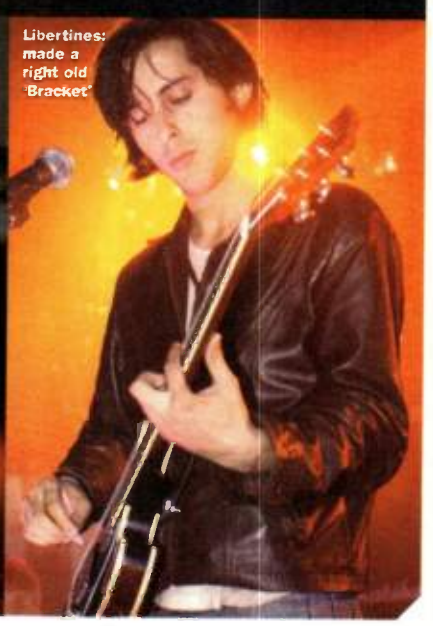


Gaz: Supergrass headed a stellar line-up for launch of 'Life On Other Planets'

Coxon: version of 'Richard III' went by in a Blur

Flint: didn't start any fires

Martine: gigs with Tricky were never like this



Libertines: made a right old 'Bracket'

PHOTOGRAPHY: JON FURNISS/FAMOUS

VIRGIN LOVES

JJ72
I To Sky

JJ72 follow up their eponomous first album in the shape of I To Sky. Mixed by dream team Flood and Alan Moulder, highlights include Brother Sleep and the uplifting single Formulae.

JJ72 will be performing and signing at Virgin Megastore Oxford Street on 14 October at 8PM. Performance is ticket only. See website for details.

Out 14 October

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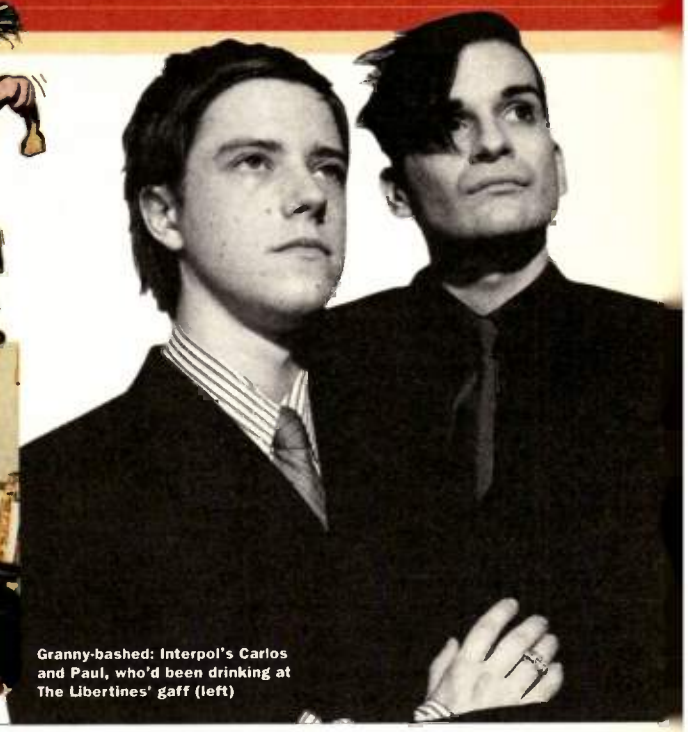
THE GENUINE ARTICLE

Interpol threatened by axe-wielding old lady



Granny-bashed: Interpol's Carlos and Paul, who'd been drinking at The Libertines' gaff (left)

NEW YORKERS EXPERIENCE THE PERILS OF BOOZING WITH THE LIBERTINES

New York gloom-rock band **Interpol** were threatened by an axe-wielding granny after a debauched night out with **The Libertines** descended into chaos.

Bassist Carlos D and singer Paul Banks were in London and met up with The Libertines at their home in east London for some late-night drinking.

"She was shouting, 'How can anyone sleep with all that noise, you fucking arseholes?'" Band spokesperson

The session continued until six in the morning, when the Interpol pair planned on stumbling back to their hotel for some sleep. However, on leaving the flat, they were greeted by a toothless old lady, enraged at the noise that had kept her awake.

A spokesperson for the band explained: "She started shouting something along the lines of, 'How can anyone get any sleep around here with all that noise? You fucking arseholes! I'll call the police!'"

Paul and Carlos tried to persuade her that the noise wasn't their fault and that they were merely visiting friends, but this didn't subdue the woman.

"She was a sad and angry woman, alright," said Paul, "but at least she warned us that she was going to 'bash our heads in' before retreiving the axe from inside her doorway. It was real."

Despite this altercation, Interpol are braving another visit to the UK, where they begin a tour in Cardiff on October 9. They release a new single, 'Obstacle 1', on November 14.

Feeder: tour and new album to come

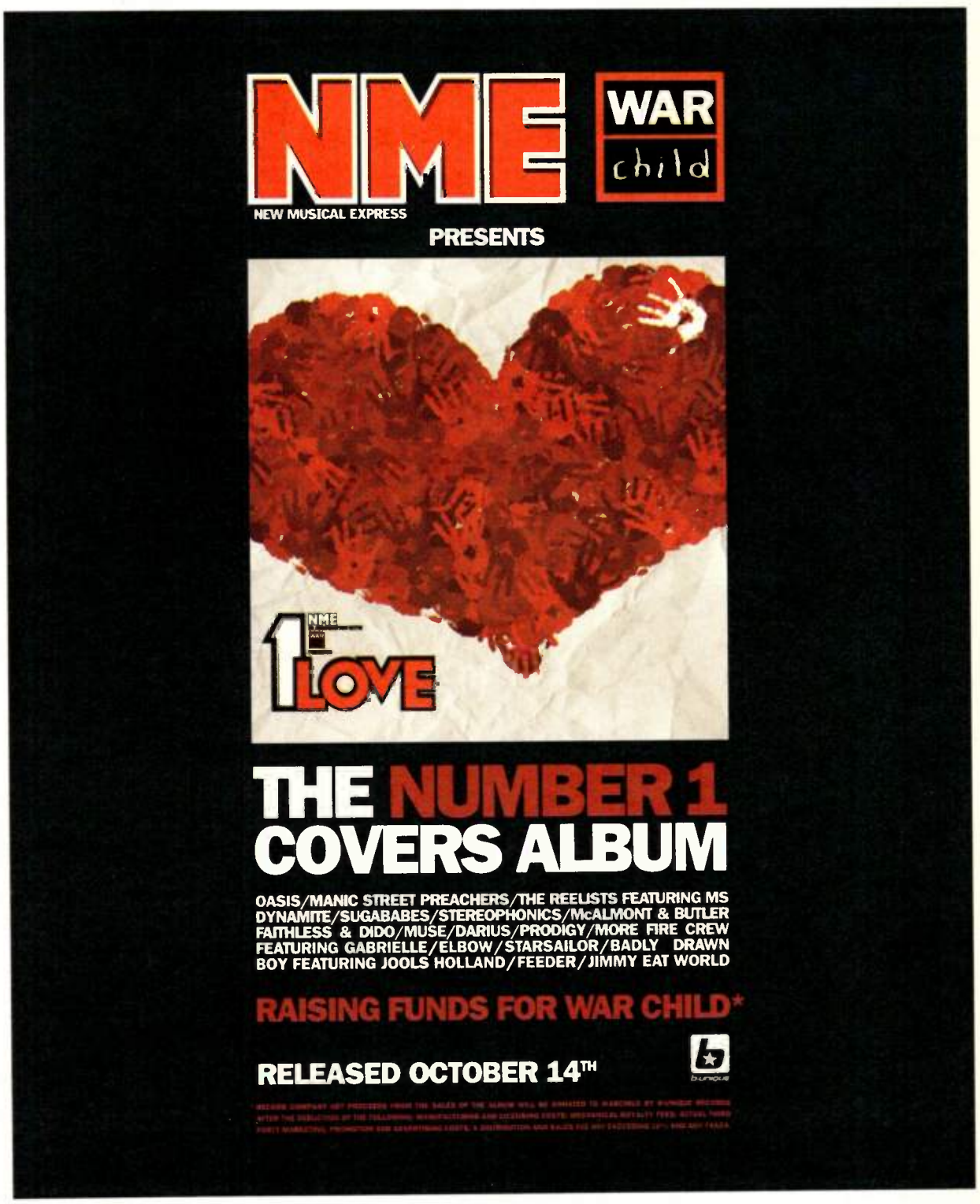
Feeder to tour UK

Feeder have announced their biggest ever UK tour. The band, whose drummer Jon Lee committed suicide last year, release their new album 'Comfort In Sound' on October 21. The album was recorded following the death of Jon Lee.

The first single from the album, 'Come Back Around', was released last week. Feeder's 2003 tour dates are: Dublin Ambassador (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Northumbria University (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6) and London Brixton Academy (7).

Tickets go on sale on October 11. Call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

PHOTOGRAPHY: ANDY WILLSHER/JAMES LOOKER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So if **OASIS**, **BADLY DRAWN BOY**, **STEREOPHONICS**, **MS DYNAMITE**, **JIMMY EAT WORLD**, **MANIC STREET PREACHERS** or any of a host of other stars are your bag – and frankly even if they're not – then get clicking!!! Plus with the help of our friends at AOL we've worked out a way you can donate.

PHOTOGRAPHY: DAVID ELLIS

BLING BLING

NME's Top Ten ringtones

1 (1) **Little By Little** Oasis (107830)
2 (2) **Someday** The Strokes (107832)
3 (4) **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club (107833)
4 (–) **Check The Meaning** Richard Ashcroft (108067)
5 (–) **All My Life** Foo Fighters (108066)
6 (–) **Come Back Around** Feeder (108068)
7 (5) **A Rush Of Blood To The Head** Coldplay (107774)
8 (7) **Adrienne** The Calling (107967)
9 (–) **I'm Sticking With You** The Velvet Underground (108072)
10 (–) **The Zephyr Song** Red Hot Chili Peppers (108077)

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YOUR TOP TEN

1 **You Know You're Right** Nirvana
2 **Scorpio Rising** Death In Vegas
3 **Outtathaway** The Vines
4 **All My Life** Foo Fighters
5 **In Love** The Datsuns
6 **God Put A Smile On Your Face** Coldplay
7 **Dead Leaves And The Dirty Ground** The White Stripes
8 **The Zephyr Song** Red Hot Chili Peppers
9 **Up The Bracket** The Libertines
10 **Envy** Ash

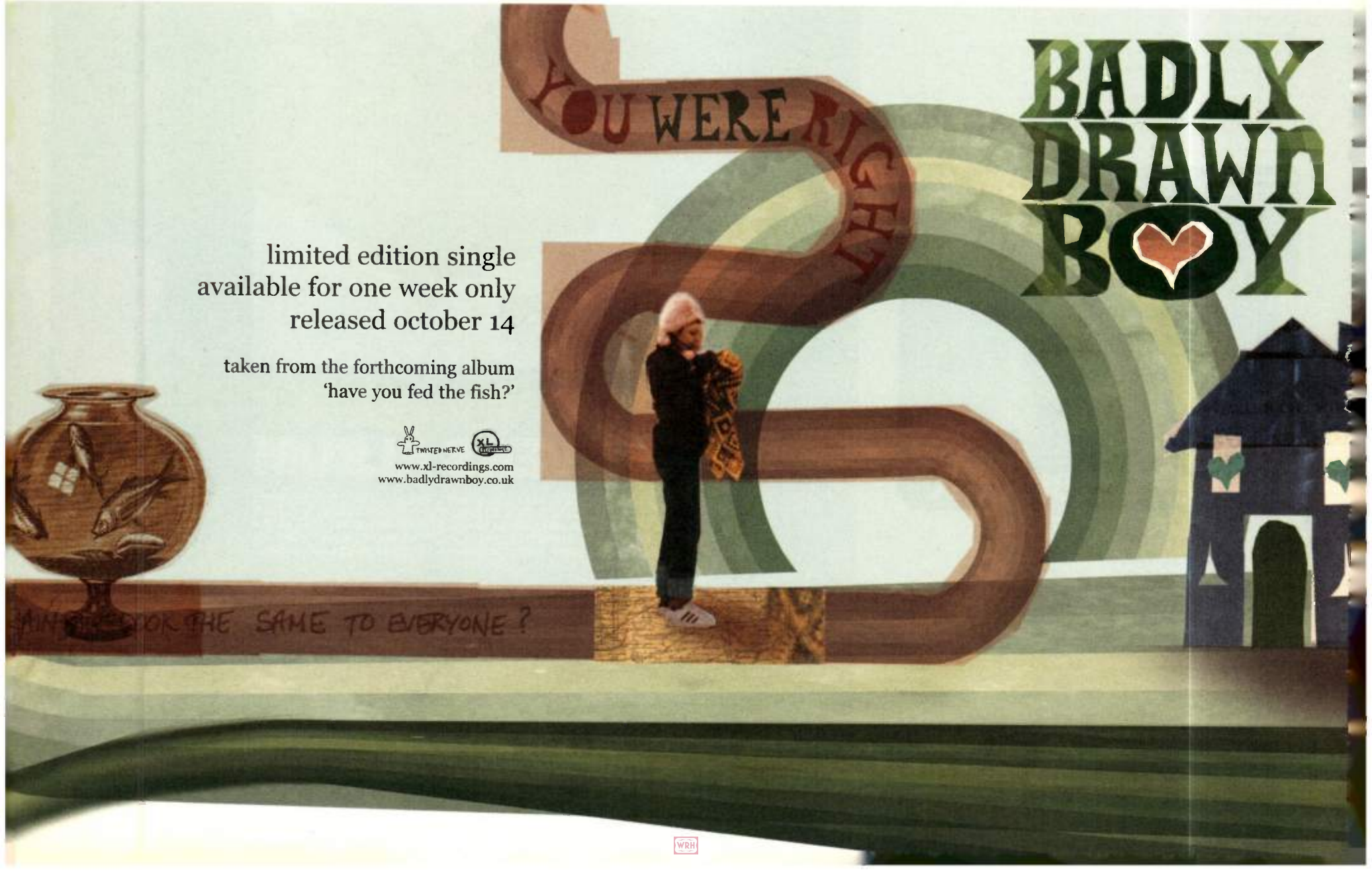
KICKED OFF

Positivity Suede
Lovely Bubba Sparxxx
Hard To Explain The Strokes

JUST ADDED

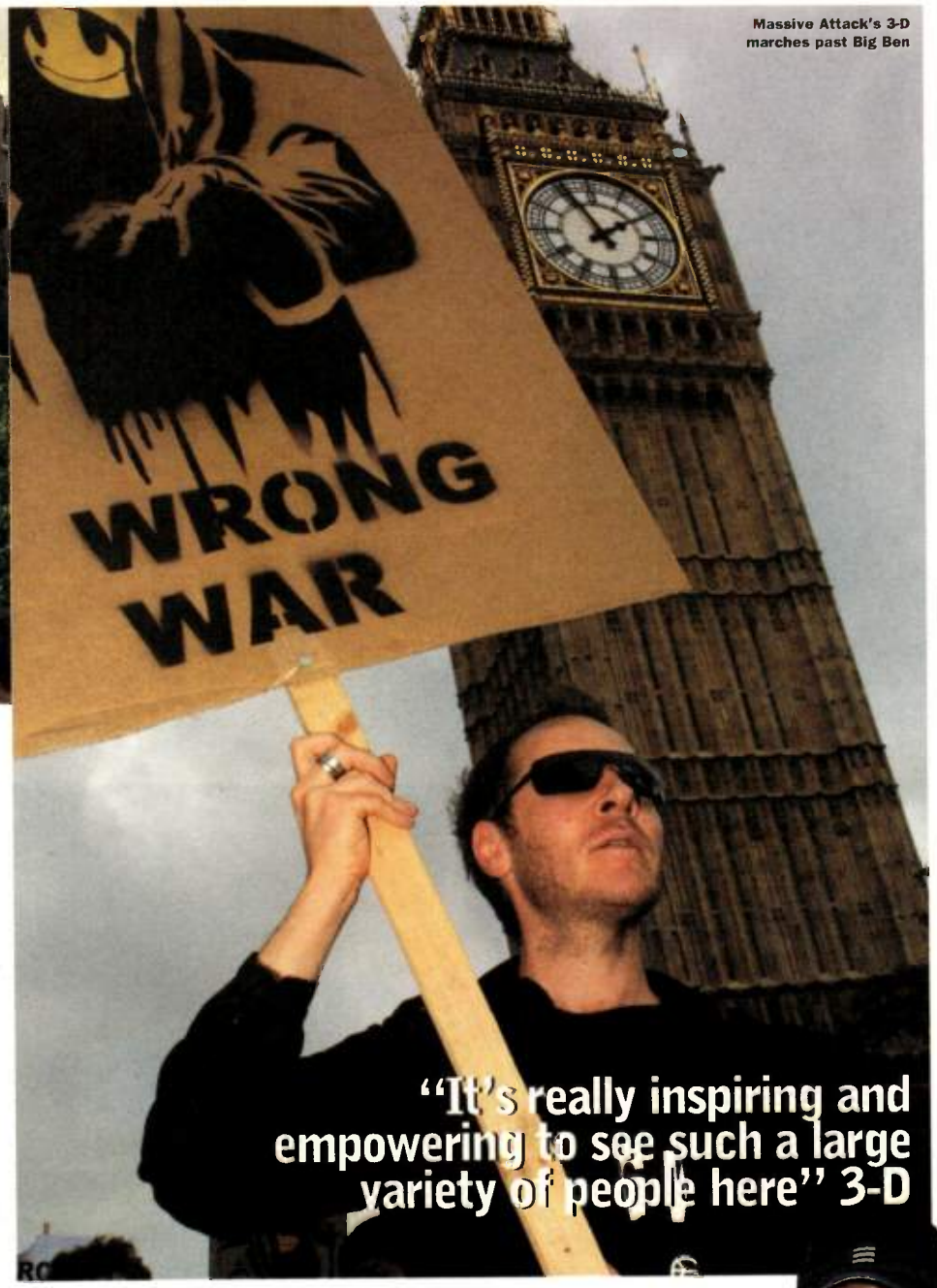
1 Love (LP) Various

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist



Massive man joins huge anti-war demo

Up to 400,000 people joined the protest



Massive Attack's 3-D marches past Big Ben

"It's really inspiring and empowering to see such a large variety of people here" 3-D

3-D JOINS HUNDREDS OF THOUSANDS IN PROTEST AGAINST WAR IN IRAQ

Massive Attack's **Robert '3-D' Del Naja** joined the mass protest in London last week (September 28) against proposed military action in Iraq.

Reports varied as to the numbers on the march, with police claiming 150,000 and the Stop The War Coalition suggesting that up to 400,000 took part. 3-D joined the protesters at Embankment around noon; the march snaked past the Houses Of Parliament and on to Hyde Park, where speakers including veteran MP Tony Benn and journalist John Pilger addressed the crowd.

3-D, who had just finished work on the long-awaited new Massive Attack album, spent the entire day with a group of friends and associates from CND, who helped organise the demo.

It was 3-D's first demonstration and as it started he told *NME*: "It's really inspiring and empowering to see such a large variety of people here. We have to do everything we can to stop this going ahead."

Damon Albarn, who also helped design and finance two anti-war adverts in *NME*, was not at the demonstration. He is currently in Morocco with Blur, recording a new album.

3-D plans to keep up his involvement with CND. There is talk of an awareness concert later this year, although at the time of going to press, no dates or venues had been confirmed.

NEW RELEASES

OCTOBER 14

Albums

JJ72
'I To Sky' (Lakota)
Various
'Twenty Years of Dischord' Box Set (Dischord)

Singles

Manic Street Preachers
'There By The Grace Of God' (Epic)
The Streets
'Don't Mug Yourself' (679)
Badly Drawn Boy 'You Were Right' (Twisted Nerve/XL)
Doves 'Caught By The River' (Heavenly)
Papa Roach 'Time And Time Again' (Interscope/Polydor)

OCTOBER 21

Albums

Richard Ashcroft
'Human Conditions' (Hut)
Badly Drawn Boy
'Have You Fed The Fish?' (Twisted Nerve/XL)
Graham Coxon
'The Kiss Of Morning' (Transcopic)
Foo Fighters
'One By One' (RCA/Arista)
The Libertines
'Up The Bracket' (Rough Trade)

Singles

Beth Orton
'Anywhere' (Heavenly)
Red Hot Chili Peppers
'The Zephyr Song' (WEA)
U2 'Electric Storm' (Island)

OCTOBER 28

Albums

Manic Street Preachers
'Forever Delayed' (Epic)
Sigur Rós
'( )' (FatCat)
Simian
'We Are Your Friends' (Source)

Singles

Athlete
'Beautiful' (Regal)
Craig David
'What's Your Flava' (Wildstar)
Madonna
'Die Another Day' (Maverick)

Chuck D slams 'Nazi' MTV

Hip-hop legend **Chuck D** has branded MTV 'Nazi' after the station banned the video for a new **Public Enemy** single which appeals for the release of a convicted cop killer.

MTV in the US is refusing to air 'Gotta Give The Peeps What They Need' unless the group remove audio and visual calls to *"Free Mumia"* – a reference to Mumia Abu-Jamal, a black man on death row for the murder of a Philadelphia police officer. Public Enemy have refused to do this.

Abu-Jamal has been on death row in Philadelphia since 1982, when he was convicted of the murder of policeman Daniel Faulkner. The case has echoes of Satpal Ram's imprisonment in the UK for murder, after he claimed he was defending himself from a racist attack.

Journalist and former Black Panther activist Abu-Jamal has always maintained his innocence. His supporters include actors Danny Glover and Susan Sarandon, Fidel Castro and bands including Rage Against The Machine.

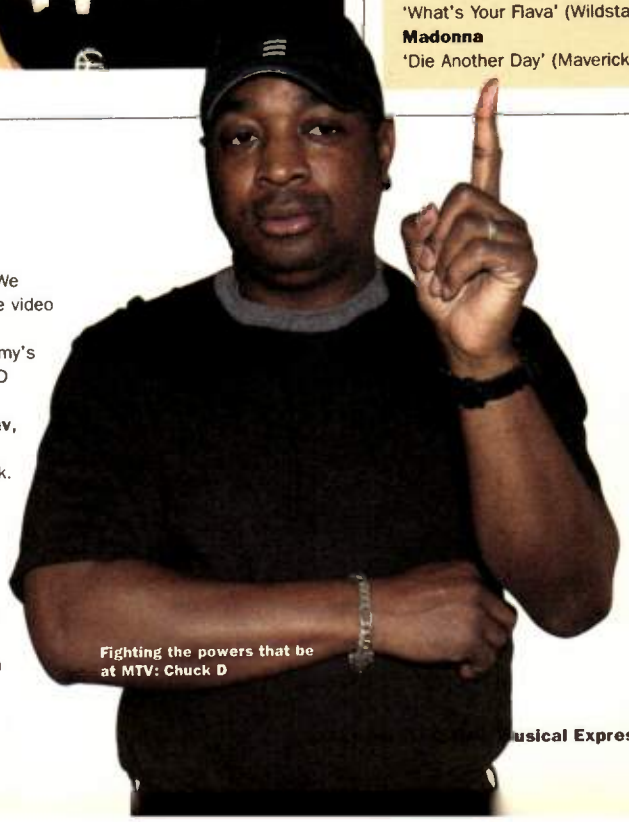
Chuck D, a long-time campaigner for Abu-Jamal's release, is incensed at MTV's hard line.

"I do art and songs to provoke and not be a joke," he said. "It would've been simple as hell for them to say they didn't like the video. But as a black man it's the nerve of them judging what's acceptable coming out of a black face. If they think having a political viewpoint in music is irrelevant, it's because they've taken the Nazi approach in censoring it themselves."

Chuck D also claimed fellow rap artists Nelly and Khia represented a "dumbing down" in hip-hop.

MTV commented: "We asked if they could take out the word *'free'*, not the name mentioned. We felt it was a personal and political position on an individual, and we are an unbiased company. We asked them to re-submit the video without the word *'free'*."

Meanwhile, at Public Enemy's recent Detroit show Chuck D paid tribute to his clock-wearing sidekick **Flavor Flav**, who is serving a nine-week prison sentence in New York. He was arrested for a parole violation – stemming from driving without a licence. It is unclear if Flav will be released in time to join the band for their tour, which reaches the London Astoria on November 20.



Fighting the powers that be at MTV: Chuck D

PHOTOGRAPHY: PHIL WALLIS/WIRE IMAGE

BURN IT!

THE POLYPHONIC SPREE

THE END OF THE WORLD WILL HAVE A SOFT ROCK SOUNDTRACK IF TIM DELAUGHTER'S ULTIMATE CD IS ANYTHING TO GO BY

Text: Mark Beaumont

1 HUGO MONTENEGRO & HIS ORCHESTRA
Strong
"It's from *The Good, The Bad And The Ugly*, when Clint Eastwood is looking across the bodies of the dead soldiers and he's just checking it out, smoking a cigar. The solitude of that song is fantastic, I love it."

2 DANIELSON FAMILY
Flesh Thang
"I think he's got the best voice happening in rock right now. It sounds like a little kid singing but he's actually an adult. It adds a bit of realism. This is a Christian band."

3 BREAD
Aubrey
"It's extremely melancholy and the melody is so great. I've always loved Bread. I probably heard it on the radio when I was a kid."

4 THE PILGRIM TRAVELLERS
Jesus Hits Like The Atom Bomb
"They're an old gospel group, all a capella with them slapping their hands on their legs and belting it out. It's really cool."

5 GLEN CAMPBELL
Wichita Lineman
"That's just the classic all-round song. You can almost visualise the Wichita lineman when Glen's singing it. It's sunny but sad at the same time."

6 FIRST CLASS
Beach Baby
"We're gonna really weird it out here. This is really sugary pop, the first single I ever bought. It's three songs in one; it's a happy song and it runs the gamut of pop all in one song. It reminds me of the second grade, me and my mom living together in an apartment, and I'd play this over and over again, dancing around and singing it. It set the tone for my musical taste throughout my life. I can hear Polyphonic Spree songs in that song."

7 THE COWSILLS
We Can Fly
"The Cowsills were the original Partridge Family. In the early-'70s they did milk ads, they were all-American pop, but kid pop. That song is great. It's got some kind of symphonic orchestration and their voices are fantastic."

8 ELECTRIC LIGHT ORCHESTRA
Mr Blue Sky
"It was the first time I'd ever heard a song sound like a radio broadcast. Plus it's a good song *(sings a verse)*. It came with a little perforated spaceship. I still have mine. Awesome."

9 WINGS
Band On The Run
"I chose this because we're always on the road. You feel like you're a band on the run when you're out there all the time and not getting very far with it."

10 THE BEATLES
A Day In The Life
"That's another three songs in one. I could never get tired of it."

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PHOTOGRAPHY: ANDY FALLON/LFI

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EYEWITNESS: EVENING WEAR

Subject: Eve (she's the one on the left) **Date:** September 23, 2002 **Time:** 4pm **Occasion:** The unveiling of David Dalrymple's spring 2003 collection for the House Of Field, at New York Fashion Week. There's a thread hanging from her dress. DO NOT PULL IT! We'll get some scissors **Also in frame:** David Dalrymple himself. You'd think with the money he earns he'd be able to afford new trousers etc etc

EYEWITNESS: MOBY'S DATE

Time: 11.59pm (above) **Subject:** Moby with Alicia Silverstone **Time:** Midnight (right) **Subject:** AARGRHRHGGG!!!

VERBAL ABUSE

"WHAT TRUNK? TRUNK? I DON'T KNOW WHAT YOU'RE TALKING ABOUT"
The elephant question confuses Nelly

"I WAS JUST THE DRUMMER"
Dave Grohl on his Nirvana role. So was Phil Collins, Dave. Take a look at him now!

"YOU HAVE GOT TO KNOW WHEN TO GIVE UP. WE WANT TO GO OUT ON A HIGH. WE WANT TO GO OUT WHILE WE'RE STILL ON TOP"
Suzanne from Hear'Say. Has this statement been lost in the post for 12 months?

"IF YOU BOOZE, YOU LOSE. PERSONALLY I THINK DRINKERS SHOULD SUFFER HANGOVERS FOR THEIR SINS"
Ian Lostprophets

"THE AMOUNT OF PRESSURE I'M UNDER TO LOOK GOOD AND TO BE AN OBJECT OF DESIRE IS REALLY SICKENING"
Doesn't hurt the record sales though, Alicia Keys, does it?

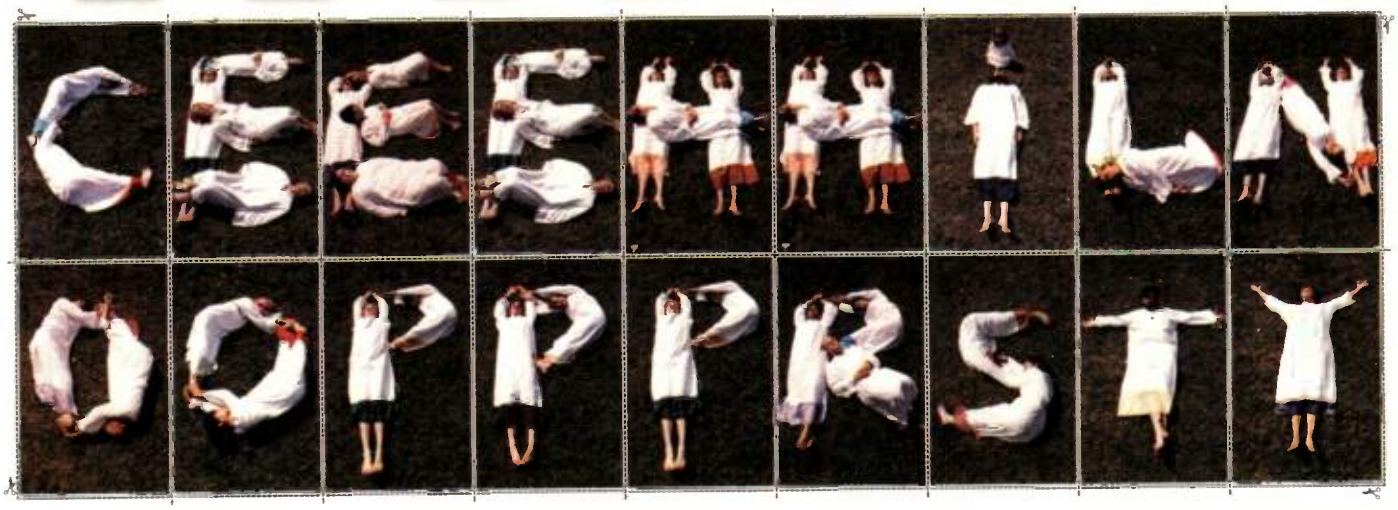
"HE PHONED ME UP WHILE I WAS IN THE STUDIO AND SAID, 'IT'S ROBBIE', AND I SAID, 'ROBBIE WHO? I DON'T KNOW NO ROBBIE"
Big up, Ms Dynamite

PLUS ONES

Jack White turned up with **Meg**, **The Beatings** and some **Von Bondies** for a **Buff Medways** gig recently and witnessed a small lady being knocked over by some flailing knob on the dancefloor. In response, Jack went over and decked him... ● And as if that wasn't exciting enough, a member of the *NME* news team is now being stalked by actor **Rhys Ifans**! "I was at **Supergrass** on Thursday and he was there," says our colleague. "On Friday I went to my local and there he was at the bar, pissed. Then, on Saturday, he found me on Camden fucking High Street!" Police are said to be "not interested"... ● Dimmest blag of the week was from someone trying to get into *NME*-approved niterie Rock'n'RollSoul by saying, "**Dexter Fletcher** put me on the guestlist". The promoters of said club

Oi, Grohl! Move your car!

would like to assure *NME* readers that they don't have a guestlist but if they did, the hapless ex-*Press Gang* buffoon would have *nothing* to do with it... ● Spotted last week: Noel Gallagher's ex **Sara MacDonald** looking very happy with herself. But then you'd look happy if your ex had allegedly just given you a £250,000 pay-off,wouldn't you?... ● Mrs **Jarvis Cocker**, stylist **Camille Bidault-Waddington,** was seen shopping "for cheap clothes" in London's Portobello Market. Her hubby was no doubt elsewhere swanking it up on his BT Broadband cheque... ● Put November 4 in your diary. **P Diddy** is planning his 33rd birthday party and is spending $1.5million flying 100 of his closest pals to the Dominican Republic... ● Finally, **Dave Grohl** tells *NME* that last week he was woken by a neighbour, who had seen the Grohlmobile getting a parking ticket. Upon hearing this news The Nicest Man In Rock had a sudden stroke of logic: "I thought, 'It's only $30'." That attitude makes a mockery of Ken Livingstone's London congestion charge, Dave. Toodle pip, y'all.



We want your The Polyphonic Spree anagrams, please. If you're into Holy Popish Pretence, if you fancy unveiling your Telescope Hippy Horn, or if you fear the Cheesier Python Plop, get busy with the scissors, stick your anagram to something and post it to Hyper Leech Nits Poop, *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. We'll print the best ones.

PHOTOGRAPHY: BIGPICTURESPHOTO.COM/ANDY FALLON

ELECTRIC 6

Shockingly good Detroit disco-punks

Bands have a tendency to talk bullshit. Sometimes it doesn't matter, though, because right now, all you need to know is this: Detroit punk-disco powerhouse Electric 6 have come to change the face of your dancefloor forever.

Originally called The Wildbunch, these poverty-stricken bohemians played their first gigs way back on August 6 and August 8, 1996 – "The anniversaries of the bombing of Hiroshima and Nagasaki," notes frontman Dick Valentine. Six years on, they've finally made it out of Detroit with a new name and a seriously twisted sense of humour.

"We're performing hideous experiments on rock'n'roll," explains guitarist Surge Joebot, mischievously. "We make lampshades out of rock'n'roll."

Sorting fact from fiction is a challenge. Before the interview, *NME* was sent a document that claimed, among other things, that second guitarist The Rock'n'Roll Indian was raised by monkeys, and the band – completed by bassist Disco, drummer M and 'synthist' Tait Nucleus – were recruited on the strength of their psychological profiles in a shadowy government plot.

"The guy who wrote that biography is on the verge of being sacked," seethes Surge. Naturally, it turns out that the band penned it themselves.

Electric 6's debut single isn't out until January, but it's so amazing, we're going to tell you about it now. 'Danger! High Voltage' is the sound of Detroit garage-rock thrust into a disco inferno; a meltdown of punk-funk sax and harpy shrieking that goes, *"Danger! High voltage! When we touch! When we kiss!"* But listen: that hoarse backing vocal, that ragged guitar riff – surely, it's a cameo by none other than Jack White?

"No, that's just a guy named John S O'Leary," blusters Dick, unconvincingly. "Sure, it sounds like Jack. But it's just a coincidence."

"Funny," puzzles a cryptic Surge. "You're about the fifth person that's said that."

You can hear for yourself when Electric 6 embark on their first British tour next week. Expect sharp suits, dancing "like Molly Ringwald on crystal meth", and a particularly lewd surf-garage number called 'Gay Bar' that goes, *"I've got something to put in you/At the gay bar!"* But what would be their ideal gig?

"Any place that'll give us a soundcheck is great," reckons Surge. "But we'd love to tour with the Sugababes."

Our friends Electric 6: the new heroes of the twisted disco.

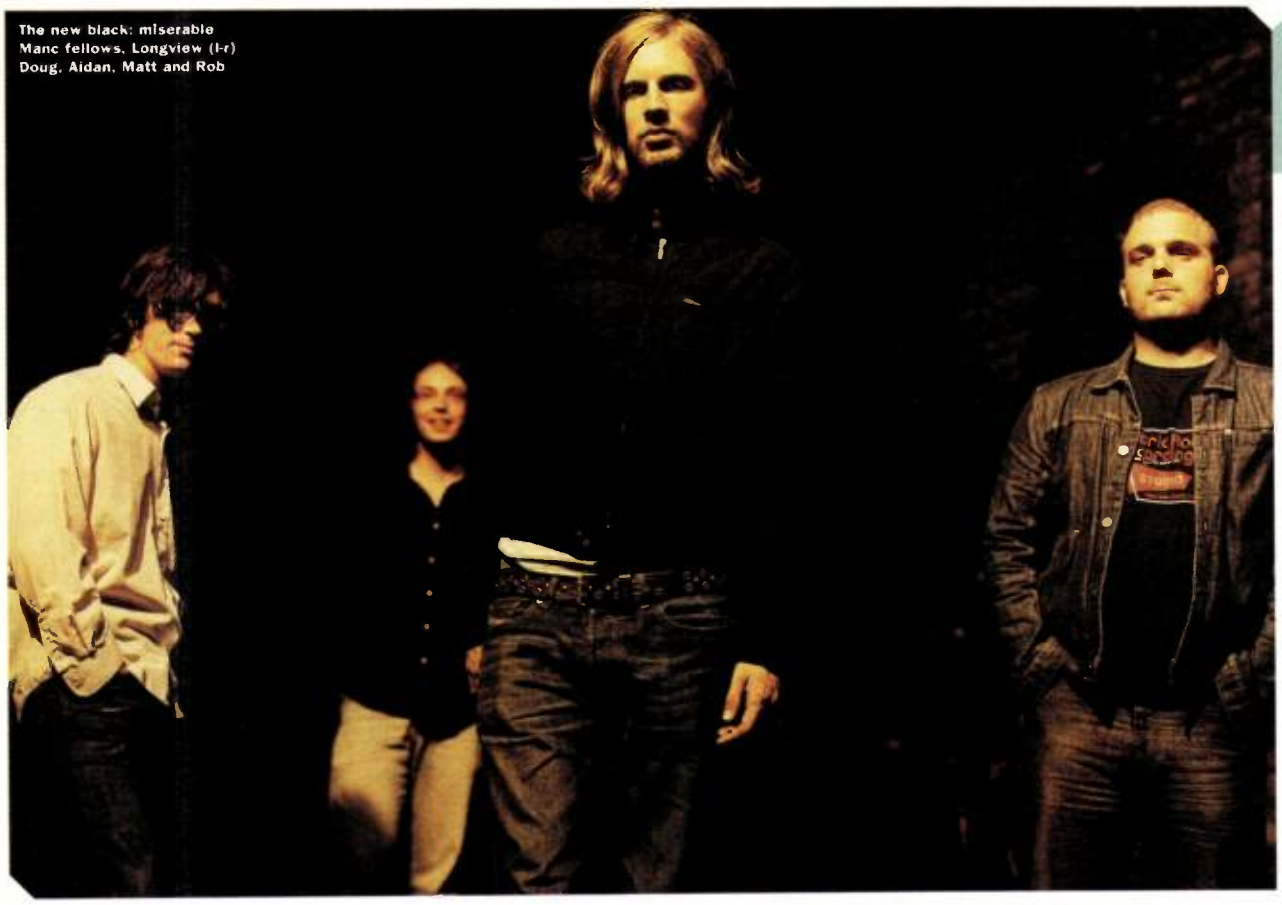
Louis Pattison

'Danger! High Voltage' is released January 6 on XL. Electric 6 tour the UK from October 22 – see *Gig Guide* for details

PHOTOGRAPHY: PIETER M VAN HATTEM

"We're performing hideous experiments on rock'n'roll"
Surge Joebot

The joy of 6: (l-r) M, Disco, Dick, Surge, Rock'n'Roll Indian, Tait Nucleus



The new black: miserable Manc fellows. Longview (l-r) Doug, Aidan, Matt and Rob

LONGVIEW

Melancholic Manchester tunesmiths

As mantras go, it's a simple one. "Longview," says frontman Rob McVey for the millionth time today, "are about the songs and how they make you feel."

Coming together via Manchester's musical epicentre, the Night & Day Café, Longview – completed by guitarist Doug Morch, bass player Aidan Banks and drummer Matt Dabbs – may share a spiritual home with Badly Drawn Boy, Doves and Elbow, but one listen to their debut single 'When You Sleep' proves they could surpass all three.

It's a brooding love song that takes the hand-on-heart honesty of their peers and blows it to pieces with a tearful beauty that skinny boys in indie bands simply don't muster any more. "*You don't know what you do to me*", Rob intones over distressed guitars; the kind of line that makes young girls quiver, grown men reflect mournfully and everyone else choke with longing.

"I wanted it to sound searing, really nostalgic and really fucking passionate. I've just fallen in love with melancholy, I think," says Rob.

Unnervingly tall and dangerously intense, he directs conversation between Doug and himself with the fervour of a man desperate to be agreeably depicted. More than anything, he wants us to know how genuine Longview are: "We write about what we are and not what we think we'd like to be. Everyday emotions are probably the most exciting things there are, much more so than writing about leather jackets or Jack Daniel's."

"There's no pretence, there's nothing put on," Doug agrees.

Longview remember a time when it was exquisite songwriting that made our guitar bands transcendental. Welcome back, you've been a long time coming.

Krissi Murison

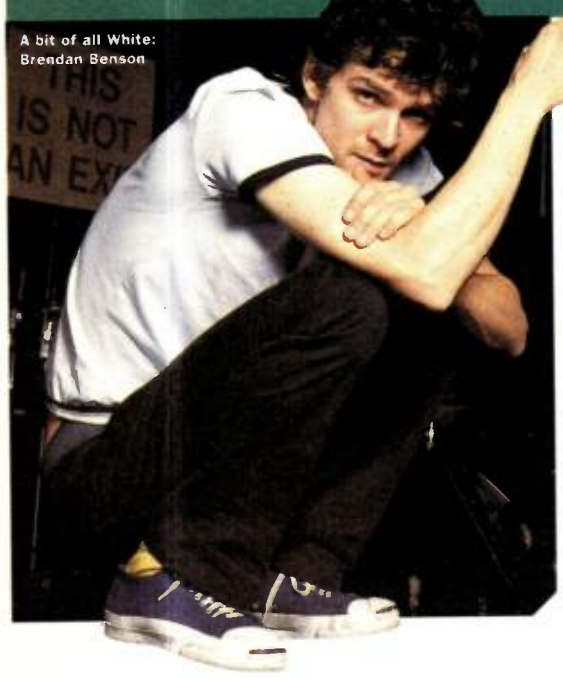
'When You Sleep' is out on October 14 on 4.45 Recordings. Longview are currently touring with Goldrush – see *Gig Guide* for details

TURN ONS

What's on the NME stereo

1 **Machine** Yeah Yeah Yeahs (Wichita)
2 **The Datsuns (LP)** The Datsuns (V2)
3 **The 15th (Felix Da Housecat Thee Blak Lite Mix)** Fischerspooner (Ministry)
4 **Blue Jeans** Ladytron (Invicta Hi-Fi)
5 **You Know You're Right** Nirvana (Geffen)
6 **So Much Love To Give** Thomas Bangalter & DJ Falcon (Roule)
7 **Lapalco (LP)** Brendan Benson (V2)
8 **Satan's Kickin' Yr Dick In** Racebannon (Secretly Canadian)
9 **One By One (LP)** Foo Fighters (RCA/BMG)
10 **Demonic Advisory Centre (LP)** Little Hell (Double Dragon)

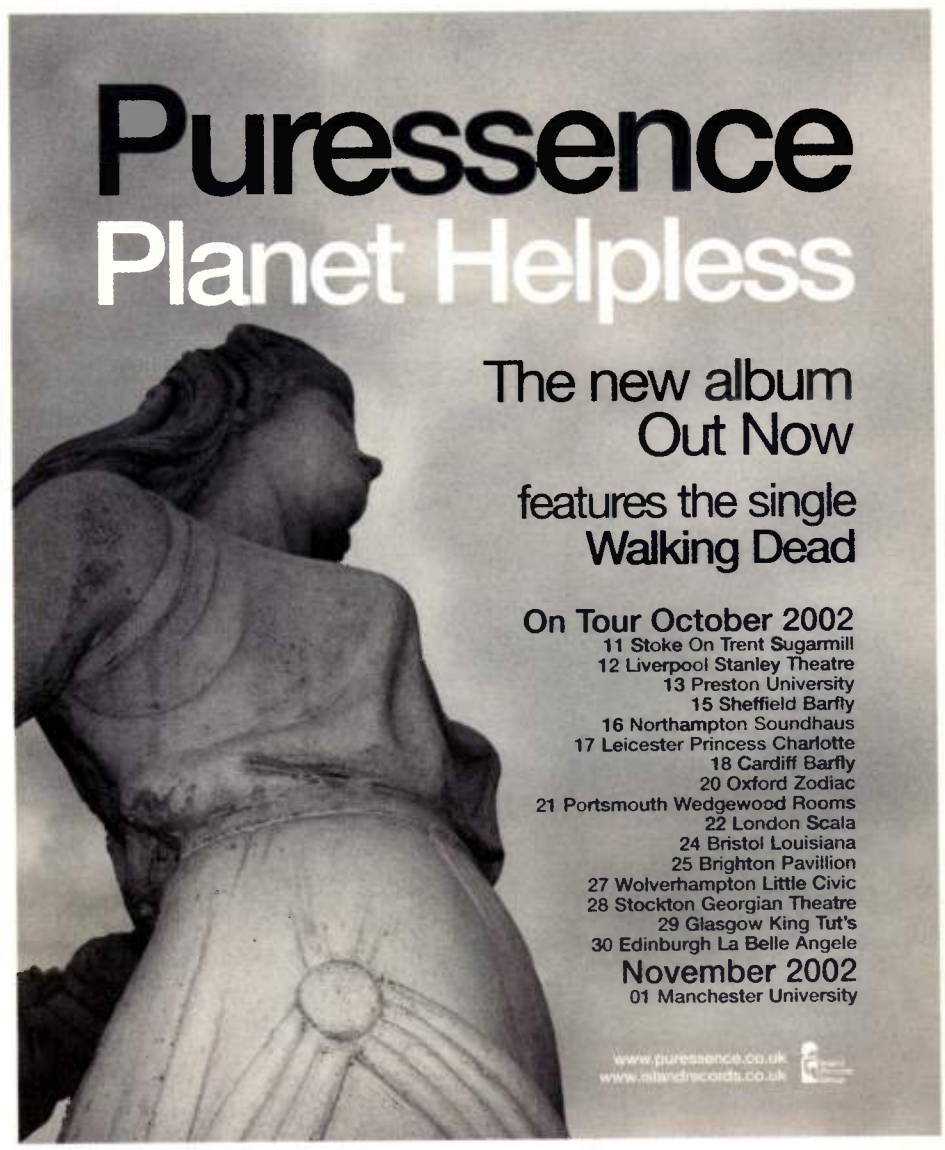
ON THE UP



A bit of all White: Brendan Benson

It's time to go over the top for **THE BEATINGS**. They hit the long, unforgiving road to superstardom in Glasgow Barfly tonight and travel the globe (well, the M6) wherever the *Gig Guide* tells them for the next two weeks, while simultaneously finding time to release their awesome second single. Support comes from **KINESIS**... ■ Sonic Mook Experiment's Future Rock'N'Roll (or No Name By Any Other Name) explosion hits the singles shelves on Monday with the dual release of **TERRASHIMA**'s 'Losing My Grip' and **THE MARTINI HENRY RIFLES**' 'Pan Am'... ■ Jack White's mate **BRENDAN BENSON** hits the UK, but in a friendly, back-patting sort of way, this week. Check the *Gig Guide* for a night of fluffy electric sumptuousness near you... ■ Grizzly cult psych merchants **ONEIDA** are rereleasing their album 'Each One Teach One' on Jagjaguwar on Monday. It's a double-CD of frazzled sounds, recorded under the influence of the band's own homebrewed 'mind moonshine'...

PHOTOGRAPHY: JENNY LEWIS/PIETER M VAN HATTEM/SIMON CLEMENGER



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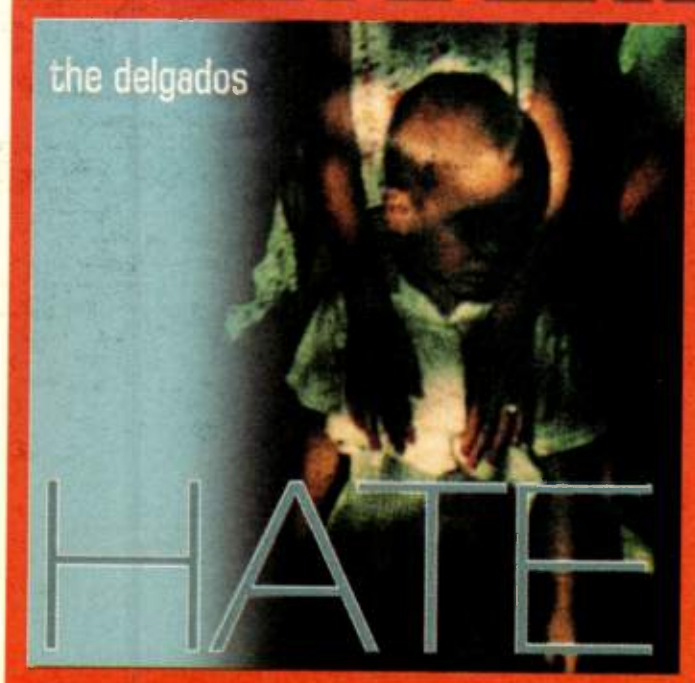

The Delgados
Hate

RELEASED MONDAY
14 OCTOBER

The Delgados follow up the Mercury Music Prize nominated The Great Eastern with their most complete album yet, Hate. Includes the wonderful recent single Coming In From The Cold. "A swoon of an album" (Time Out).

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THE MAN WHO SAVED CLUBBING

Erol Alkan's Trash isn't your average night out – it's a phenomenon that's reinvented the indie club

Text: Alex Needham Photography: Ellis Parrinder

Every music scene has its legendary club. Disco had Studio 54, acid house had Shoom, Britpop had Smashing... and over the past six years, Trash has led the pack through the bootlegging craze, electroclash and now the New Rock Revolution™. Taking place every Monday at central London venue The End, it's the indie disco reinvented as a full-on, glamour-strewn shagfest, where the capital's hedonists put on their best clothes and pogo to The Datsuns and The Rapture, The White Stripes and Kylie. And the face of Trash is Erol Alkan, who – with his cohorts James ("he ain't got a second name") and Rory Phillips – has made Tuesday mornings so painful. Putting on brilliant new bands, playing great new records, and providing a sumptuous environment to enjoy it all in, he's done more for new music than any indie club DJ ever.

"Up to a while ago," says Erol, in his record-strewn north London bedroom, "if you were DJing in an indie club and you played something that people didn't know, they'd just walk off the dancefloor. They were built around music people already owned, so you'd get The Stone Roses, The Charlatans, Suede... breaking new music was really hard."

But Erol managed it – by providing a lounge in which clubbers could get used to the Liars and Yeah Yeah Yeahs without having to dance, by varying the playlist so you'd get Madonna next to Electric 6, and by his unrivalled DJ abilities. Riding the faders, creating his famous bootlegs, messing about with the soundsystem... Trash came to beat the old-school, snakebite-and-black-and-'The Only One I Know' emporiums hands down.

It was in such sticky-floored dens that Erol first plied his trade ten years ago, once he'd reached 18 and his strict Turkish parents had allowed him out of the house. He'd go round to his friends' and mix indie with techno, the music everyone liked at his school. "Then I went to a club promoter, said 'Your club is the same as every other club, you should let me have a go,'" he remembers. "He goes, 'You've got to write a big list of all the records you're going to play,' so I made a list and then played a completely different set. Before I knew it I was there *(Automatic at the Gas Club, Leicester Square)* every week. But I had to be back early, otherwise my mum'd get the arse."

Trash began in January 1996. "You know when you lot made that New Grave thing up?" asks Erol. "We were like a New Grave club – it was all Suede, Manics and Strangelove." Over the years, Trash went through various venues – and incarnations – before coming to define the electro and rock renaissance. But it's precisely because Trash is such a self-made success (and the perfect barometer of what's hot in music right now) that the money men have been sniffing around.

"I've had over 20 offers from labels to do a Trash album and I just didn't want to do it that way," he frets. "There was one guy going, 'We'll go to TV with it' and I couldn't think of anything worse than a Trash advert on TV! That's not what we're about!" Instead, he's released a perverse 'companion' album featuring scratchy live performances and obscure dancefloor classics.

Another thing Erol claims not to be about is indulging the celebs that flock to Trash (it's played host to The Strokes, BRMC and Lemmy, while Marilyn Manson once made as far as the front door).

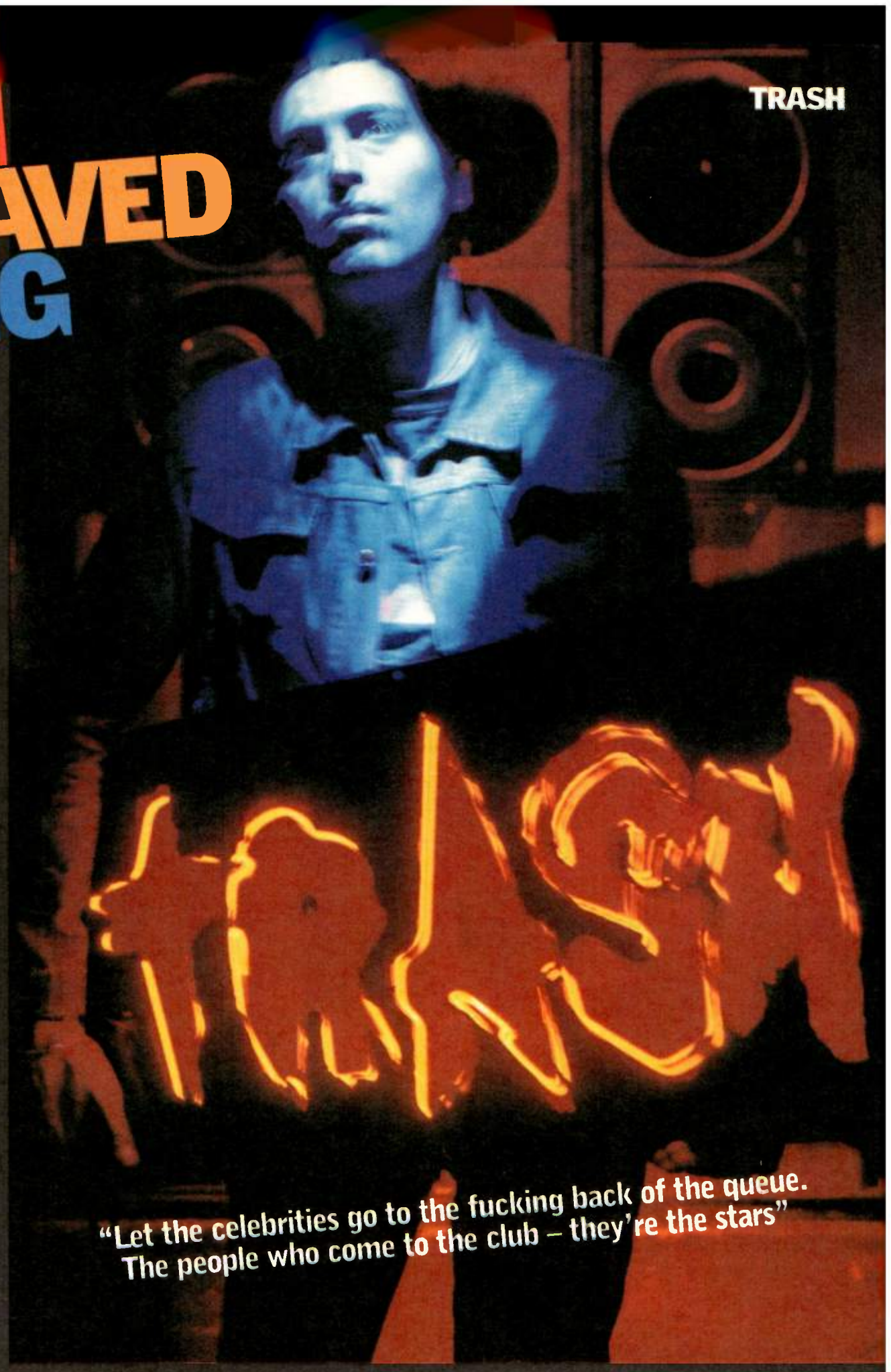
"Let them go to the fucking back of the queue," he declares. "There's no reason why a kid should be stood there for 20 minutes and you just bowl in just because you've made a record or something. The people who come to the club – they're the stars."

However, Erol has recently become a bit of a celebrity himself. Some magazines have declared him a 'style leader' (although today's combo of flares, green-and-yellow trainers and T-shirt advertising shonky mid-'90s punks S*M*A*S*H wouldn't exactly impress Italian *Vogue*). And last year, his bootleg of Missy Elliot's 'Get Ur Freak On' and George Michael's 'Faith' got onto Radio 1, exposing what until then had been a joke shared among a few friends. Soon, A&R men were beating a path to Erol's door.

"I got offered loads of stuff and I turned down every one of them," he snorts. "The sad thing was I got people saying, 'Can you do a Missy on such-and-such' – I mean, for fuck's sake. It's just so contrived. It just quashed any passion or drive I had to do them."

And that's Erol's attitude summed up. Easy to misinterpret as snotty, he's actually a passionate enthusiast who doesn't want anyone diluting or commodifying the things he loves. Despite five-figure sums being thrown at him with alarming frequency, he hasn't sold out. And his commitment reaps dividends every Monday, when there's lager on the dancefloor, The Smiths on the decks and magic in the air.

"'There Is A Light That Never Goes Out' sums it up for me," says Erol. "The *'take me out tonight'* bit. It's just how I feel about clubs, how they can be more than just a dancefloor and a bar, how they can be somewhere where you go and just completely relate, forge friendships or anything. It gets a bit intoxicating when it's been a good night. I just feel it in the air. If it was just a sterile room with people getting drunk, I'd rather stay at home and listen to my Smiths records."



"Let the celebrities go to the fucking back of the queue. The people who come to the club – they're the stars"

GET YOUR CLICKS HERE!
CHECK OUT *WWW.TRASHCLUB.CO.UK* TO HEAR A SELECTION OF EROL ALKAN'S DJ SETS

BIN THERE, DONE THAT

Significant tunes in the life of Erol Alkan

First seven-inch: Boney M 'Daddy Kool'
First 12-inch: Dead Or Alive 'You Spin Me Round (Like A Record)'
First album: De La Soul '3 Feet High And Rising'
Recent favourite record: LCD Soundsystem 'Losing My Edge'
All-time favourite record: New Order 'Blue Monday'
Record he'd play at a wedding: The Beach Boys 'Darlin''

Rock casualties, Vendetta Red: (l-r) Joseph, Justin, Eric, Michael and Zach

TEETH-SMASHING, SKULL-BITING, STAGE-DIVING DUDES

In between visits to accident and emergency, Vendetta Red frontman Zach Davidson talks about their cathartic – and sometimes bloody – emo-punk vision

By John Mulvey Photographs by Jenny Lewis/Richard Skidmore

So this is where all the money goes. Zach Davidson is the lead singer of Vendetta Red, a sensational and frequently messy punk rock band who recently signed to Epic for an amount he claims is "a hundred million dollars... actually, 300 million". Right now, he is leaning across the table and relating, one by one, the tales of his teeth.

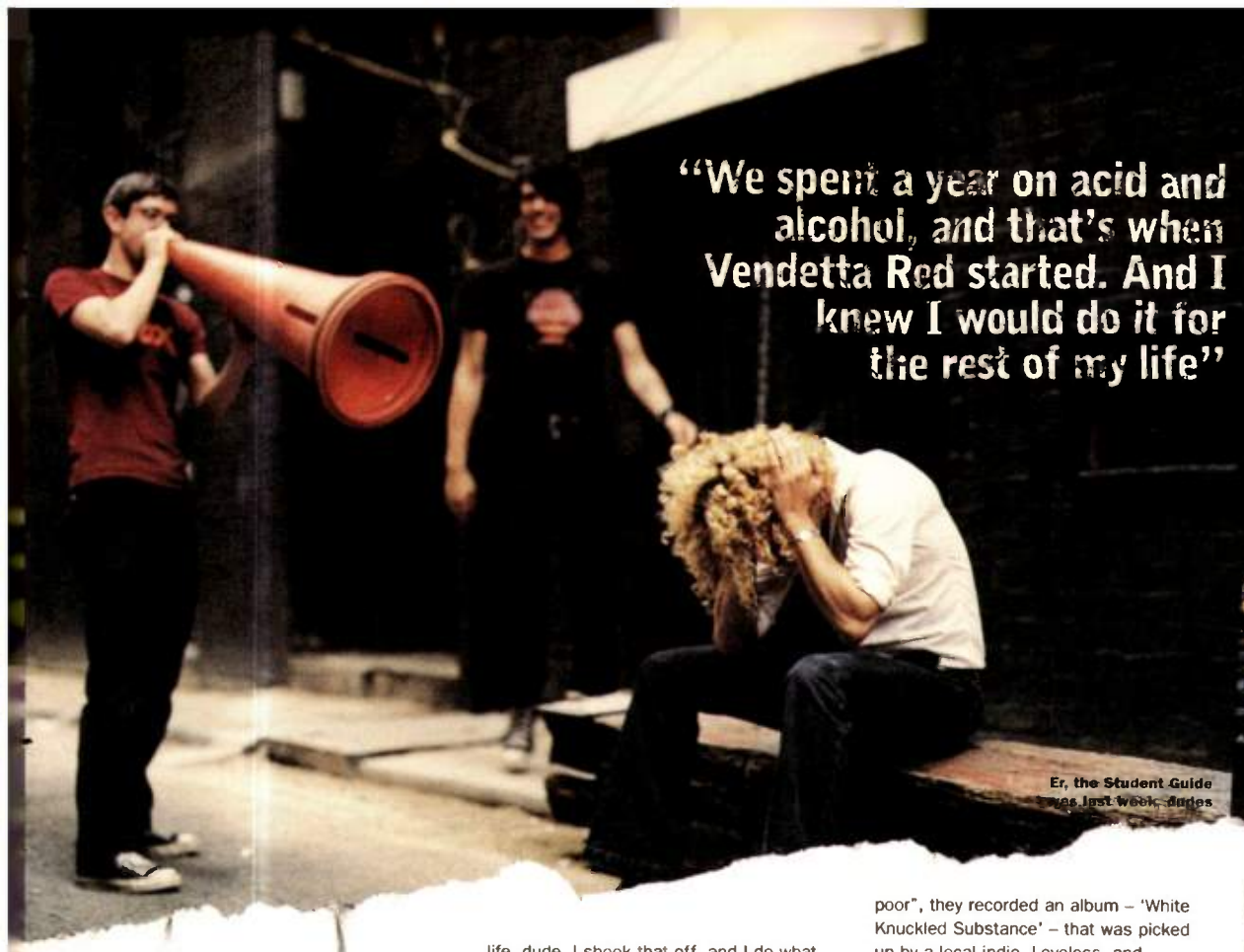
"All these four are all fake," he says, running a finger across the front of his mouth. "This one is brand new, but it's chipped already. I broke it twice on the Warped tour. I got a temporary one put in and broke it the next day on a microphone or a guitar. We're always pretty fucking bloody."

Most bands fritter away their advances on cocaine, booze and cab fares or, at the very least, recording costs. Vendetta Red, it seems, are necessarily hooked on orthodontistry.

"I love stagediving," Zach continues, "but there's a way to do it right. You have to be careful, dude. We were playing this one show in Seattle. The lights were shining right on me and I jumped into the crowd absolutely blind. I didn't know what was happening. I landed teeth-first into this guy's skull and blood shot into my mouth. I've got this guy's blood, skull and flesh in my mouth, I almost puked. This poor guy, dude, he had my teeth in his fucking head. He was so fucked up, but he handled it like a champ, dude. We gave him one of our shirts to mop up the blood, we bought him drinks. He was so cool about it and he had blood shooting out his head. It sucked, dude. I don't recommend eating flesh."

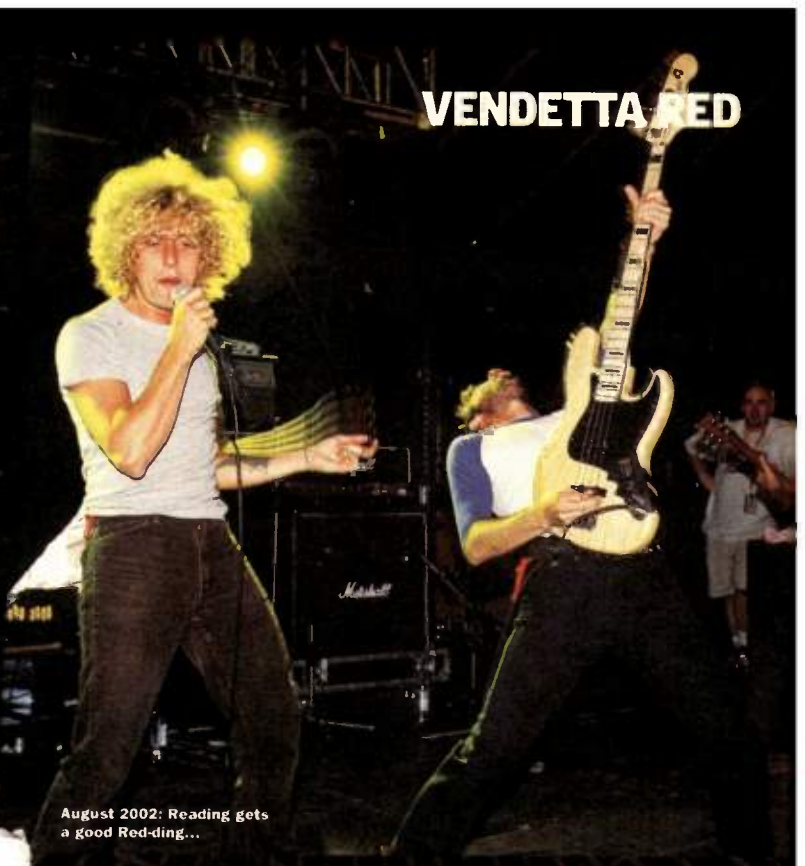
He stirs his tea ruefully. Davidson, as you've probably gathered by now, is a bit of a dude. Over the course of the next 45 minutes, he will say "dude" 37 times. He will also say "rad" 12 times, and "raddest" just the once. It goes without saying, perhaps, that he grew up in southern California.

For the past four years, however, Davidson and the rest of Vendetta Red have lived in Seattle, preparing an explosive blend of emo-punk and stadium rock with the definite potential to sell



"We spent a year on acid and alcohol, and that's when Vendetta Red started. And I knew I would do it for the rest of my life"

Er, the Student Guide loves last week, dudes



August 2002: Reading gets a good Red-ding...

millions, and rehearsing an awesomely self-destructive live show that may yet make ...And You Will Know Us By The Trail Of Dead look like Coldplay. UK appearances thus far have been low-key but eventful. Two support slots at the Monarch in north London saw Davidson dancing on the bar and, remarkably, hanging upside-down by his ankles off the lighting rig. At the Reading festival, he managed to keep control for less than a minute before flinging his mic in the direction of the crowd and charging after it. The rest of the show consisted of him lunging over the barricades and being dragged back by the deeply confused security men, while his band happily barged into one another onstage.

Tonight, an hour or two after Davidson finishes talking, his band play a comparatively restrained set at the Metro on Oxford Street in central London: only about half of the audience are screamed at from a distance of six inches by the singer, and the band conscientiously wait until three-quarters of the way through the last song before launching themselves at the drumkit. In such sober mood, it's easier to judge Vendetta Red's heroically ambitious music, a music that reflects both their love of hardcore punk and full-blooded mainstream rock. One minute, Davidson can be enthusing about veteran Californian punks like Seven Seconds. The next he'll be going on about U2 and The Who – and his look is evidently modelled on Roger Daltrey more closely than Ian MacKaye.

"My tastes are so diverse," he says. "I even love Tori Amos, dude. I totally get off on it, it's so good."

Don't laugh: he doesn't.

"I'm serious," he continues unabashed. "Yeah, dude."

Zach Davidson, 24, grew up in a small town called Porterville in southern California that he claims he's "putting on the fucking map", living with his mother and "sonofabitch" stepfather. At 14, after a spell in Juvenile Hall ("It's like jail for kids") he ran away to Bakersfield, where his real father lived.

"I want to be an example," he says, in a bar just off Charing Cross Road. "I *am* an example. You don't have to be a product of a shitty home. I'm not dwelling on everything bad that's ever happened in my life, dude. I shook that off, and I do what I want. It's too easy to be a tortured artist and let that excuse you for being a fucking asshole. We're the kind of band who are a way out.

"You don't have to be stuck in a place where people are beating on you. I didn't stick around and be a product of my surroundings, I made my own way. And I think more kids should be empowered to do so. I don't care if this pisses parents off, if they're fucking thumping their kids, the kids hear from me to run the fuck away and they do."

Bakersfield, best known as the home of Korn, is a "fucking dustbowl in the middle of nowhere", but a fucking dustbowl with a thriving punk scene. When kids at his high school handed him flyers for shows, Davidson found a world of new possibilities opening up.

"It turned me on to being different from my peers in a good way. Not just because I dressed differently and liked different music, but instead of going and getting fucked up and being a bad person I was, like, *skateboarding*."

Surely, being a Californian skate-punk is a cliché in itself?

"Yeah, dude. A huge one. I don't mind. You do whatever makes you happy."

Once you get past all the dudespeak, Davidson talks great hardcore rhetoric. He fondly remembers his early punk bands The Acrylics and Plebeian Cry, constantly stressing the DIY ethic, the hard work, the focus, the community, the positivity of it all. He was straightedge, too, for a while.

But by the time he and a couple of Bakersfield friends relocated to Seattle in 1998 – the damp air there is much better for his asthma – a few principles had slipped.

"We spent a whole year on acid and alcohol, and that's when Vendetta Red started. And I knew that this would be the band that I would do for the rest of my life."

It was hardly simple, of course. For a couple of years, at least, no-one even noticed they existed. Eventually, "dirt-ass poor", they recorded an album – 'White Knuckled Substance' – that was picked up by a local indie, Loveless, and released last November. Two months later, after so long being completely ignored, they'd signed to Epic, kicking off a chain of events that has seen them gain the services of Queens Of The Stone Age and Zack De La Rocha's manager, re-record their album for an imminent, substantially bigger relaunch and, of course, smash an alarming number of teeth and guitars. These are the simple pleasures of audacious and reckless rock'n'roll bands.

As is getting matching tattoos: red scissors on the forearms of Davidson, guitarists Erik Chapman and Justin Cronk, bassist Mike Vermillion and drummer Joseph Lee Childres. They symbolise, according to Davidson, the title of their recent EP, 'Cut Your Noose'.

"It means free yourself, man. People spend their whole lives killing themselves with one addiction or the other. I don't wanna lie to myself, dude. I tried school and it didn't work, dude. I tried everything to be a happy person, but this is the only thing I love to do."

This is what Vendetta Red do: a kind of magnificent theatre of earnestness and positivity and triumph transcending shit, mixed up with some serious gear-and-limb-breaking chaos that you could call cathartic, but is just as likely extreme sports. And this is what Zach Davidson represents: ethical responsibility paired up with physical irresponsibility, and a fierce ambition that suggests his band won't be destroyed by the tortuous moral nit-picking that did for the last great band to challenge on this patch, At The Drive-In.

"It's the only thing I'm good at," he says adamantly. Well, that and putting Epic's money where his mouth is, of course.

"I jumped into the crowd absolutely blind... I landed teeth-first into this guy's skull and blood shot into my mouth"

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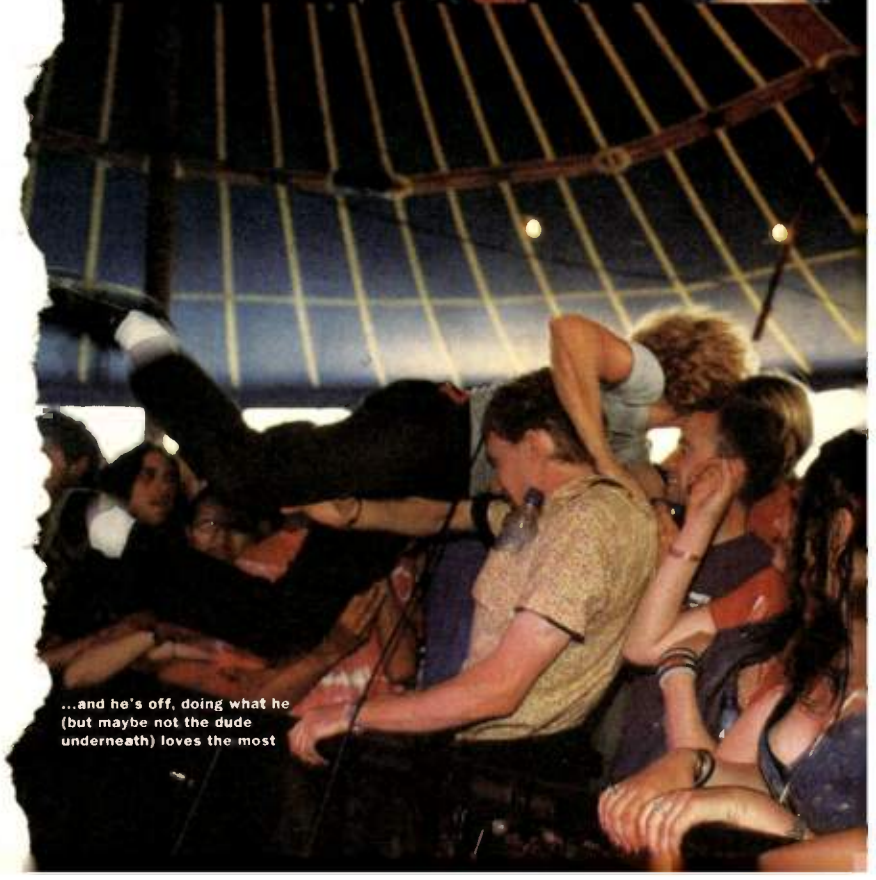
CHECK OUT *NME.COM* FOR OUR VENDETTA RED FEATURE SPECIAL

"Wait a minute while I take out me teeth..." Zach takes up his position



...and he's off, doing what he (but maybe not the dude underneath) loves the most

OUTTATHE

THE NEW WAVE OF

In the wake of The Vines and The Datsuns, down under is the hottest place to be right now. NME checks out the bands, the venues and the looks of the new rock'n'roll continent

Text: Craig Mathiesen Photography: Andrzeg Liguz/Moreimages.net/Andy Willsher

First we loved New York. Then we were into Detroit. But in autumn 2002, the planet's new rock'n'roll hot spot lies either side of the Tasman Sea. The explosive emergence of The Vines and The Datsuns has blown the lid on the music world's big secret: that Australia and New Zealand are currently teeming with great new bands ready to blast out of the outback and onto the world stage.

Rock'n'roll spirit has always run deep down under. Certain genres will come and go like drunken infatuations, but a taste for a ragged backbeat and a cool riff are embedded into the collective teenage DNA. It might have been years since they've actually heard it, but there are few Antipodean music fans who don't twitch in recognition when they hear the opening notes of a Bon Scott-era AC/DC classic from the late-'70s. It's primal.

What's changed is that the UK and US are rediscovering the same tastes. "Australia and New Zealand have always had a healthy rock'n'roll scene," notes Bruce Milne, a long-time indie figurehead and now co-owner of Infidelity, the new antipodean home of The Datsuns, "but it's rarely been in sync with the rest of the world. Now it is. There are all these great bands who are constantly playing live and when they go overseas they're just cutting a swathe through audiences."

Nor are bands daunted about moving halfway around the world in order to become a success. Ever since Nick Cave took the nascent Birthday Party to London over 20 years ago, Australian bands have used London as a springboard to convince the majority at home. A band's reception in the UK matters, especially since the domestic press and major label offshoots have a more conservative outlook. Too often, the attitude is 'wait and see'.

There's currently a feeling, especially in Melbourne – which has always had the reputation as being a music city while Sydney is home of the suits – that something is about to explode. You can see it in the excited face of the guy at a recent Jet show, who looked around the confines of a tiny Melbourne bar and whispered to his girlfriend, "We'll never be this close to the stage again."

And the bands are similarly intimate with each other. They share gigs and tips – whether it's to record at Birdland in Melbourne, or how to deal with the indie labels such as Rubber and Flying Nun that have been astute enough to secure their debut releases. Competition, elitism and cocaine are yet to kick in. The drugs of choice are shared: cheap speed, brewed in biker gang labs, and the bongs that mark a night's winding down. Democracy is prevailing, no-one's jaded, and the songs come first.

"Our music, it's all about right here, right now," explains Jimmy Christmas from Kiwis The D4, summing up the general attitude. "We want to play more shows, bigger shows, make more records. But there is the double-edged sword of fame. We don't want to be famous – we want to be successful. We're not interested in going to celebrity openings."

Rest assured, *Heat* magazine won't cut much ice among the following...

The D4

The first track on this Auckland, New Zealand, quartet's album, '6Twenty', is entitled 'Rock'n'Roll Motherf—er'. Consider it a manifesto. A prowling vision in black that spits out incendiary two-minute tunes, The D4 have already slayed British audiences on a recent tour with The BellRays. Like their compatriots The Datsuns, their shows are about all-out, balls-to-the-wall, rock'n'roll energy. "We try to create a sense of excitement," explains singer Jimmy Christmas. "We want to forget about everything else and we want the audience to do the same."

Jet

An ecstatic collection of primo rock'n'roll moments have made Jet the hottest unsigned band in the world (so hot in fact, that there are no photos of them!) with A&R men flying into Melbourne to entice them. The quartet already possess a handful of classic tunes including the '60s-style 'Get What You Need', the frenetic 'Take It Or Leave It' and the elegiac 'Come Around Again'. Oh, and Nic Sester has one of *the* truly great rock'n'roll voices. 2003 will belong to them.

You Am I

If AC/DC's Angus Young is Jesus in Australian music circles, then You Am I's iconic singer Tim Rogers is the Pope – someone the younger bands look up to for guidance. With their sixth album about to be unleashed down under, You Am I have retained their vitality and count the likes of Noel Gallagher as admirers. A US tour with The Strokes and The Von Bondies this month will get them back into the international spotlight, where they belong.

The Sleepy Jackson

Obsessed with The Beach Boys' classic album 'Pet Sounds', The Sleepy Jackson's frontman Luoke Steele is a musical alchemist, splicing Beck and The Avalanches to create a band who can veer between mesmeric beauty in the studio and white noise assaults onstage. The son of a blues musician who was born and raised in Perth, the world's most isolated city, Steele's latest tracks, like the staggering 'Sunkids', have already attracted the attention of Heavenly Records, with a release and UK tour scheduled for early 2003.

The Casanovas

It's not hard to see why this Melbourne trio are The Datsuns' favourite Australian band. When it's quiet in the adult bookstore where he works the night-shift, Tommy Boyce writes clenched-fist rock anthems like '10 Outta 10', one of the standout tracks from their debut EP, '...Keep It Hot' (on Rubber Records). "If you're on the brink of killing somebody when you get onstage, it will be a good gig," explains Boyce. Not surprisingly, The Casanovas sound like a total riot.

Rocket Science

Gaz Coombes is obviously willing to back his judgment. Having told all and sundry that Rocket Science were the best new band he'd seen in years after they supported Supergrass across Australia, the Melbourne-based band are now opening for them on their current British tour. Fans of '60s garage rock, the four-piece have rebuilt the genre around frontman Roman Tucker, who assaults his vintage keyboard and adds a scarifying Theremin. Looks striking, sounds astonishing.

Further

"Drive 'til sunrise/Fall asleep until sunset/And somewhere in between/We'll make the Devil's music..." Those are the opening lines from 'Punk Rock Vampires', the title track to the debut album from Sydney's Further. Descriptions of their unyielding guitar assault have ranged from the sound of a psychotropic drug cocktail to Sonic Youth meets Black Rebel Motorcycle Club, and their gigs generally end in carnage.

Pacifier

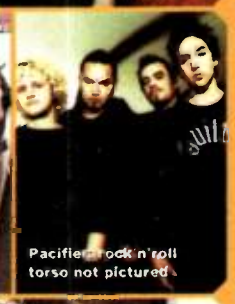
Although, like You Am I, Pacifier have a few miles on the clock, these New Zealand expatriates (after a spell in Australia, they're relocating to the US) are prime exponents of rock riffage. Previously known as Shihad, fans of their captivating live shows include Craig Nicholls. Singer Jon Toogood has the most rock'n'roll torso since Iggy Pop and in a contest between the band breaking America and America breaking them, it's probably an even bet.

The Spazzys

Ramones aficionados Kat (guitars/vocals), Lucy (bass/vocals) and Ally (drums) are just starting to turn heads in Melbourne venues with ramalama, attitude-packed cuts like 'You Left My Heart In The Garage' and 'I Wanna Cut My Hair Like Marky Ramone'. Japanese punk label Popball is working on their debut EP. Travis fans would be advised to avoid it.

You Am I: Noel Gallagher approved Antipodean rockers

The Sleepy Jackson: they love 'Pet Sounds' and animal costumes, obviously



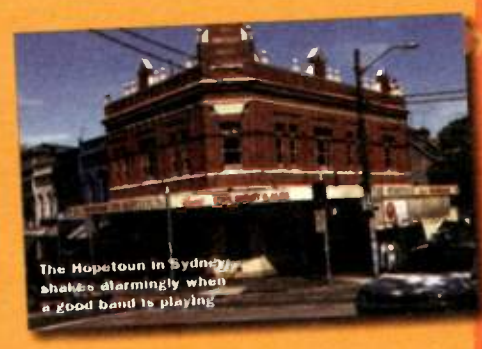
Pacifier: rock'n'roll torso not pictured

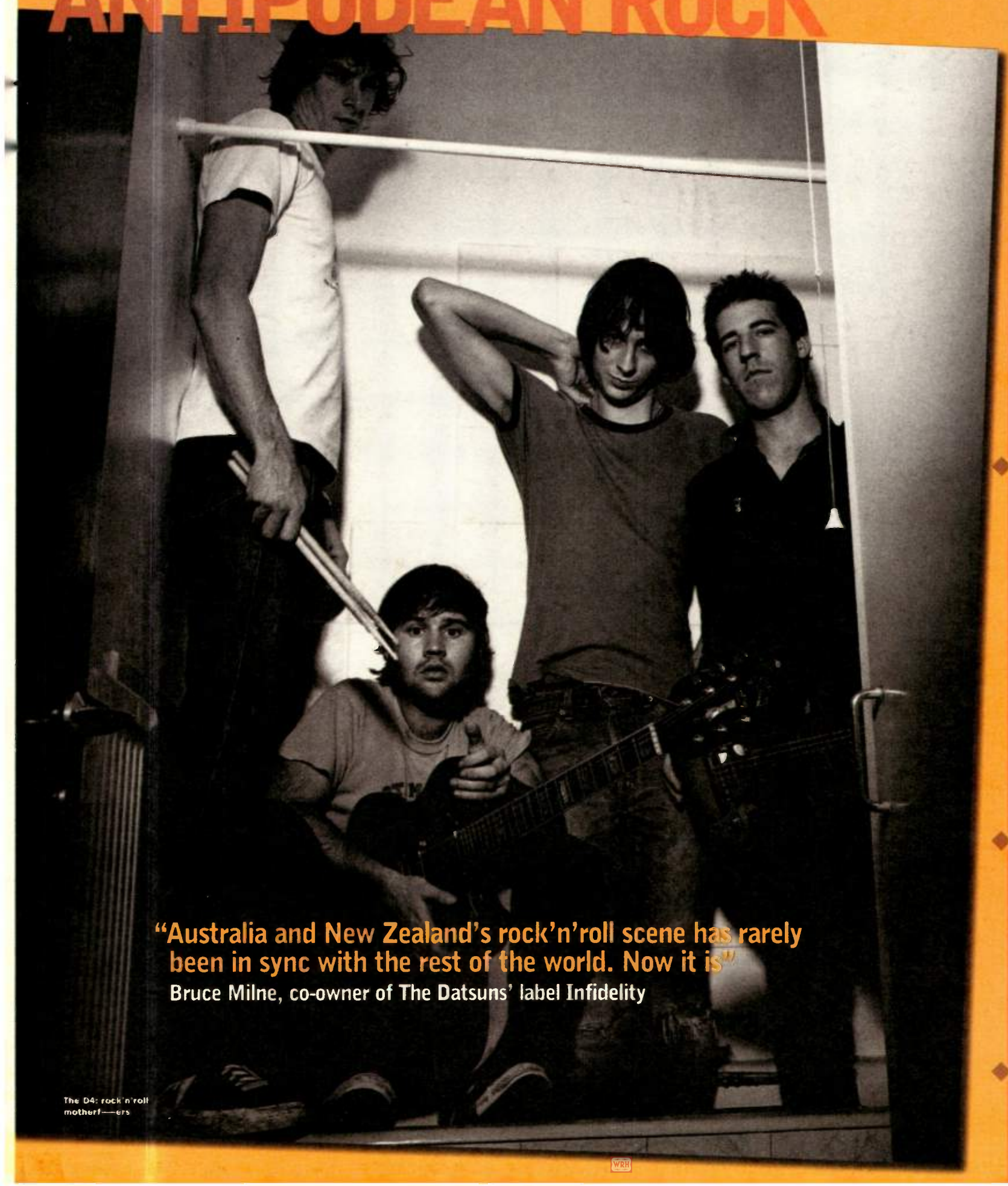
The Casanovas: they sound like a total riot

It's not Rocket Science, well, actually, it is

Further: making the Devil's music

RE! ANTIPODEAN ROCK


The Hopetoun in Sydney shakes alarmingly when a good band is playing



"Australia and New Zealand's rock'n'roll scene has rarely been in sync with the rest of the world. Now it is"
Bruce Milne, co-owner of The Datsuns' label Infidelity

The D4: rock'n'roll motherf—ers

A typical night out

Without a single geographic centre to build a scene around, rock fans and bands have created an information network – via word of mouth, the internet, local press and fanzines. Whatever city a tour passes through, everyone knows the venues the bands will play at and the clubs they'll turn up at after the show. And despite a lamentable spate of greedy club owners redeveloping their venues into amusement arcades, there are still a few key venues in each city throwing their doors open seven nights a week.

The Tote and the **Hi-Fi Bar** in Melbourne, along with **The Hopetoun** and the **Annandale** in Sydney, are dark, confined and shake alarmingly when a good band is in session. Fans in Wellington, New Zealand hang out at the **Indigo Bar**, while back in Adelaide, Australia, the **Enigma Bar** is the place to be – mainly due to The Kilchoir Project, a band who consider it their second home and happily take on all comers in drinking competitions at the bar.

Thanks to liberal licensing laws, many band venues are open until the early morning (check the upstairs bar at the Hi-Fi). Even if they shut there are other bars and clubs that will get you through to dawn once you relocate. In central Melbourne, the **Cherry Bar** (where owner Bill Walsh's mum makes a mean sausage roll for the likes of Evan Dando) and **Revolver** are home to most post-gig shenanigans, while in Sydney the **Town Hall Hotel** and the **Bank** are side-by-side institutions in Newtown. If you've survived all they have to offer, it's probably time for breakfast.

Where

Adelaide
Enigma Bar, Hindley St, 08 8212 2313
Melbourne
Cherry Bar, Flinders Lane, 03 9639 8122
Hi-Fi Bar, Swanston St, 03 9654 7617
Revolver, Chapel St, Prahran, 03 9521 5985
The Tote, Johnston St, Collingwood, 03 9419 5320
Sydney
Annandale Hotel, Parramatta Rd, Annandale, 02 9550 1078
Bank Hotel, King St, Newtown, 02 9557 1692
Hopetoun Hotel, Bourke St, Surry Hills, 02 9361 5257
Town Hall Hotel, King St, Newtown, 02 9557 1206
Wellington
Indigo Bar, Cuba St, 644 801 6797

Wear

Whatever the hell you want. While you might spot the odd Casablancas clone on the scene, a long-held aversion to fashion victims ensures that there are few hard-and-fast Aussie rules. Try retro-styled trainers, denim and sloganwear like the 'Disco Sucks' T-shirt favoured by Jet drummer Chris Sester. In a gig environment where the band and audience alike end up ravaged by heat and sweat, your clothes will end up ruined anyway.

Musical heritage

Billy Thorpe, The Easybeats, AC/DC, The Saints, Radio Birdman, Hoodoo Gurus, The Scientists, Bored

"IF ANYONE ELSE ASKS ME IF I'M SUICIDAL I THINK I'LL KILL MYSELF"

Last time they were in Sydney, The Vines played to 200 people. Seven months later, they're back as bona fide stars. But how is being Australia's most-wanted affecting the band and, in particular, Craig Nicholls? NME braves food fights, freak outs and flying chairs to find out

The wizard has returned to Oz. Want to see some of the wonderful things he does?

"Doesn't anyone get bored of eating McDonald's all the time?" asks Craig Nicholls, 25, in the unique and peculiar Sydney-meets-Sydenham accent that The Vines' mercurial maestro has cultivated. It may've taken him two decades of Happy Meals to reach this conclusion, but now, with five Filet-O-Fish and a new edition tiramisu sitting on his lap, epiphany has struck. As the minibus ferrying him and the rest of The Vines across Brisbane from soundcheck to hotel pulls away from the Golden Arches' drive-thru, Craig makes a bold play to kick his fast food habit. He opens the first box, rips the Filet in half and unwinds the window.

"It's all bullshit!" he screams out of the window, flinging the fish at a passing car and scoring a direct hit. He immediately issues an apology when the alarmed target flashes him an angry glare, but he's unrepentant. His drive-by food fight has only just begun.

"Tables!" he screams for no apparent reason, then thrrrit! Another Filet flies out of the back of the car, arcs through the clear Brisbane afternoon and lands against the windscreen of the minibus. Fishy debris is smeared across the horizon as the wipers attempt to clear the driver's view.

"Are you dead or alive?" he calls out to a pedestrian who just ducks out of the way of some flying fish. Two citizens are gunned down as they await the changing of traffic lights, a bus shelter is showered in tiramisu then, just as quickly as it arrived, the food storm passes, this stretch of an otherwise pristine city now covered in tartare sauce. As The Vines flee the scene of the crime howling with laughter, the perpetrator of the attack is however strangely melancholic.

Craig looks glumly down at his messy, gooey paws.

"I wish I'd tried the tiramisu," he says softly.

For Craig, though, the next McDonald's is only ever a meal away. Sydney, beware. The Vines are coming home tomorrow.

September 27, Fox Studios, Sydney, 6.00pm

It's been seven hectic months since The Vines last played Sydney, longer since they toured the old country. Their previous hometown show was to 200 people at The Vic On The Park pub, a gig that generated a profit of around 40 Aussie dollars.

Since then, they have hit paydirt. They've pulled in Top Ten placings with their debut 'Highly Evolved' album in Britain and the US, and gone gold in Australia without even playing there. But how will Sydney react to these homegrown heroes they barely know? And what will the no-nonsense Aussie music fan make of a performer as flamboyant as Craig Nicholls? Now's the time to find out.

The Vines flew in from Brisbane this morning and are imminently due to play a live set for a TV show called *What U Want* in an open-air shopping arcade belonging to Fox TV. "But first we'll be putting your questions to Craig and the boys," announces one of the two wildly excitable and enthusiastic presenters. "Coming up next!"

The thousand-strong throng of teenagers, some of whom have been here for ten hours to claim their spot near the front, go ballistic, mooning and throwing hand signals for the swooping cameras. And, cut! Backstage, Craig runs a hand through his hair to achieve the requisite spikiness as his best friend and the band's acoustic guitarist Ryan Griffiths rubs his back. The shop next door is called Sanity, but Craig is not a regular customer there.

"He's been running around whacking things with a stick and screaming all day," sighs Andy Kelly, one of The Vines' three good-natured managers. Of the three it is Kelly who tours with the band. He's seen every shade of Craig's fluctuating temperament during their swift ascent to stardom. Days that involve flying are always particularly fraught for plane-phobic Craig. There's been a lot of flying.

"We got a doctor to see him about it in London," says Kelly. "He spent ten minutes talking to Craig, gave him a load of pills. As he left he pulled me aside and said *(assumes posh accent)*, 'You know of course he's quite mad!'"

The doctor's prognosis was a little melodramatic, but as we learn over the course of our four days down under with The Vines, Craig Nicholls' mental balance is on a delicate hair-trigger. He throws tantrums that are as funny as they are unexpected and unnerving. He is also by turn sweet, shy and charming (in fact, he's even charming when he's freaking out). Sometimes the calm descends upon him so quickly that the storm that precedes it is instantly forgotten.

But this is all because more than any artist *NME* has come across, Craig Nicholls is a perfect reflection of his music, and vice versa. Just as the brilliant songs he writes veer from explosive, lunatic rage to soft, stoned introspection, so it is with their author. He spent the journey from Brisbane to Sydney screaming and shouting and acting like a loon, but that's only what he was applauded for onstage last night in Brisbane. When he flew through the drumkit, smashed his head on the monitor and rolled against the amps he wasn't acting up for the audience. That's what he's really like and he's lucky he can communicate his emotions through song and performance so eloquently, because he'd be in trouble otherwise.

Not that Brisbane fully appreciated it. The two gigs there were sold-out, but just as many came to bury The Vines as did praise them because gigging dues have not been locally paid. There's a suspicion they've cheated by achieving global success without using the domestic gig treadmill first. Older, regular gig-goers here refuse to feel duped into liking the band by poncey Pommie music critics. It's made things a tad frosty so far.

"In Melbourne the audience there was downright hostile," recalls Kelly. "Like, 'Come on you bastards, show us what you got'."

No such snobbish hang-ups from the teens in Sydney, thankfully. Craig's entrance onstage is to the high-pitched tune of idolatry hysteria and it takes a moment before the show's presenters can continue with the link. There are lots of young girls screaming.

Eventually the first viewer question is delivered to Craig.

"Hi Craig," says Jez from suburban Sydney. "What do your parents think of you touring all the time, are they worried about you?"

"They're cool. They just want me to sometimes eat vegetables."

"And what are you eating," asks the presenter.

"Mickey D's *(huge cheers)*. KFC *(more cheers)*. I guess that just about covers it."

"Good, good, mate. Just wondering what you think of the new Nirvana track."

"Aw, it's majestic."

"OK, another question. One young man in the audience wants to know if he can be kicked in the nuts by you, Craig."

"Aaahh," ponders Craig seriously, as the rest of the band joins him crouching around the lip of the stage, bassist Patrick Matthews performing an unpaid advert for cigarettes and lager next to him. "I can't do that right now because I'm doing an interview, but maybe I'll come down and kick him in the nuts during the show if that's convenient."

Alas, Craig forgets this promise during The Vines' 40-minute set, but that's the only disappointment of a performance notable for three televisual firsts. A new song, a huge glowering beast that sounds like Nirvana covering Radiohead's 'The Tourist' called 'Evil Town' makes its broadcast debut. The band play the entirety of 'Fuck The World' (a song whose lyrics consist of little other than those three words) several hours before the TV watershed. And Craig banishes the day's demons by destroying not only Hamish Rosser's drum kit, as is customary, but also his

CONTINUES OVER

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THE
DAISUNS

Sitting pretty: The Vines (l-r) Ryan, Patrick, Craig and Hamish

"If I wasn't doing this I'd be able to have a girlfriend but I'd be put in a mental institute if I wasn't doing music. I don't want to meet a girlfriend in there" Craig

WHO THE HELL ARE SWERVEDRIVER?

All you need to know about the band on Craig's T-shirt

If *Easy Rider*'s Billy and Captain America were guitar pedal-fixated Thames Valley kids, they would've formed a band exactly like Swervedriver. Second and best album 'Mezcal Head' (from 1993) saw the four-piece scrape cult cool in this country, but they were always a band out of step with the times. That they wrote songs called things like 'Pile Up' and sounded like they were driving very fast through the desert in a big car with fins was never going to make them very successful in their homeland, especially during the Britpop wars. Kids in Australia were obviously taking notes, though.

Craig signs a skateboard
Oh well, at least it's not another pair of tits
Craig gives the take on If Kelly's I Believe I Can Fly
Another fan gets a unique souvenir... a drumstick in the eye

FROM PREVIOUS PAGE

guitar and most of the amps.

"Er, never seen anything like *that* before on *What U Want*," says one stunned presenter as he steps gingerly through the debris-strewn stage.

Out by the studio's exit, Crazy Craig has been replaced by Sweet Craig and he spends a while accommodating the hordes of young girls besieging the back door looking for mementoes.

"Sign my tits, please," demands one girl, pulling down her top and revealing three other signatures on her bosom. Craig leans forward and completes the set. Then waving, smiling and bowing, he steps back from the throng and into a minibus. He's got the new Suede album and a bag of grass waiting for him back at his hotel, and he's going to pick up a McDonald's along the way. It's the perfect end to another mad day.

September 28, Bondi Beach, 3.00pm

Craig Nicholls is not a beach bum. He, along with Patrick and Ryan, may come from a southern suburb of Sydney that's famed for producing surfers, but he doesn't like sand.

"I fucking hate sand," he confirms, trudging through the G-strings and he-men to have his photo taken on Bondi's famous white shore dressed in cords and a Swervedriver T-shirt. "I really don't want to get any sand on me."

Within minutes, however, he's clutching two handfuls of sand and is flying through the air in an attempt to stuff it down Hamish's shirt. Hamish, however, is not only unafraid of sand, he's also an Australian man tough enough to sport a handlebar moustache and embroidered denim shirt and trousers. Craig bounces off his drummer and lands in the sand. Now he is sandy.

The events of the next hour or so can perhaps be traced back to this instant.

Soon he's kneeling in the sand and pouring it down his front, a demented smile on his face. A group of teenage girls wearing little more than bikinis and dental braces gather 20 yards away. "Patrick, Patrick," coos one through a mouthful of metal, extending her arm in the air. "Patrick, we came to see you last night. Look, you signed my arm. We've just made sandcastles for you."

"Uh-oh," howls Craig, flinging sand over his shoulder. Hamish doesn't flinch.

"Ah yeah?" says Patrick. "Did you enjoy the show?"

"Yeah, it was great," replies the teenager. "I mean, I think I preferred the Foo Fighters the week before, but it was still good."

Suddenly another female posse attacks from the opposite flank. This group is considerably older. It's a hen party. The hen, a diminutive 30-something dressed in a pom-pom skirt and clutching an empty goblet, approaches The Vines. She has a question.

"Guys, I've been set a number tasks by my hen party and one of them is getting an answer to questions from different men. Can you help me?"

"Sure," says Hamish, helpfully.

"Guys, do you know what a furry oyster is?"

"No," lies Hamish, blushing, "sorry."

"May I borrow your goblet for our photos, please?" says Craig leaning forward on his hands and knees and snatching the goblet from the startled hen.

"Er, yeah," she says. "Are you guys famous?"

"Oh dear, we have a problem," says Craig, clutching the goblet to his chest and turning away.

"I shut bad things out. If I see things on TV about a war, I don't want to see that. I just want to listen to the new Suede album" Craig

"I'm not used to people talking to me directly."

Presently the photos on the beach are completed and it's suggested to Craig that while *NME* sets up a new location he might like to grab a bite to eat.

"McDonald's?" suggests his tour manager.

"No, I don't like McDonald's any more."

The Earth stops spinning on its axis for a second. His tour manager raises an eyebrow. "Fish and chips?"

Craig nods and then runs at full pelt up the beach, throwing himself onto his shoulder after a hundred yards or so. Getting up, he shouts something at a group of jocks playing volleyball before scampering up the steps and into the café. The astonished jocks stop and watch him disappear.

Having pushed his lunch around a plate for half an hour, Craig and The Vines join us behind the arcade for photos in a disused outside amphitheatre. Craig's late afternoon sap is now at boiling point.

"This chair," he shouts, lifting it above his head and throwing it across the yard, "is fucked!" (When he says words with the letter u in them he turns the u into the letter o: hence fucked becomes focked, bugged becomes bogged etc). He throws his sunglasses to the floor and stomps on them, balancing one half back on his nose. "Ah, and these were my favourite sunglasses in the whole world ever, too. Now you've broken them."

Clutching one metal chair leg he clambers up the wall of the amphitheatre and balances on the metal rail, swaying violently back and forth. It's a ten-foot drop onto concrete if he falls backwards but luckily he pitches forward and starts to clamber over the seats. Suddenly, he halts. There is a drum workshop in the next building. He immediately picks up the rhythm and, after tearing off his shirt and tying it across his chest, starts rapping out the same tattoo on the seats and stage shutters with his metal chair leg. Bang bang bang-bang, bang bang ba-bang...

Then he starts singing the rhythm too, so loudly and insanely in fact that some of the drum workshop stop playing and step outside to see what all the noise is about. Once they start playing again, Craig gives up on it. "Uh," he shrugs, "bang bang bang-bang, bang bang ba-bang?"

Instead, he starts ripping the seats up and aiming them at

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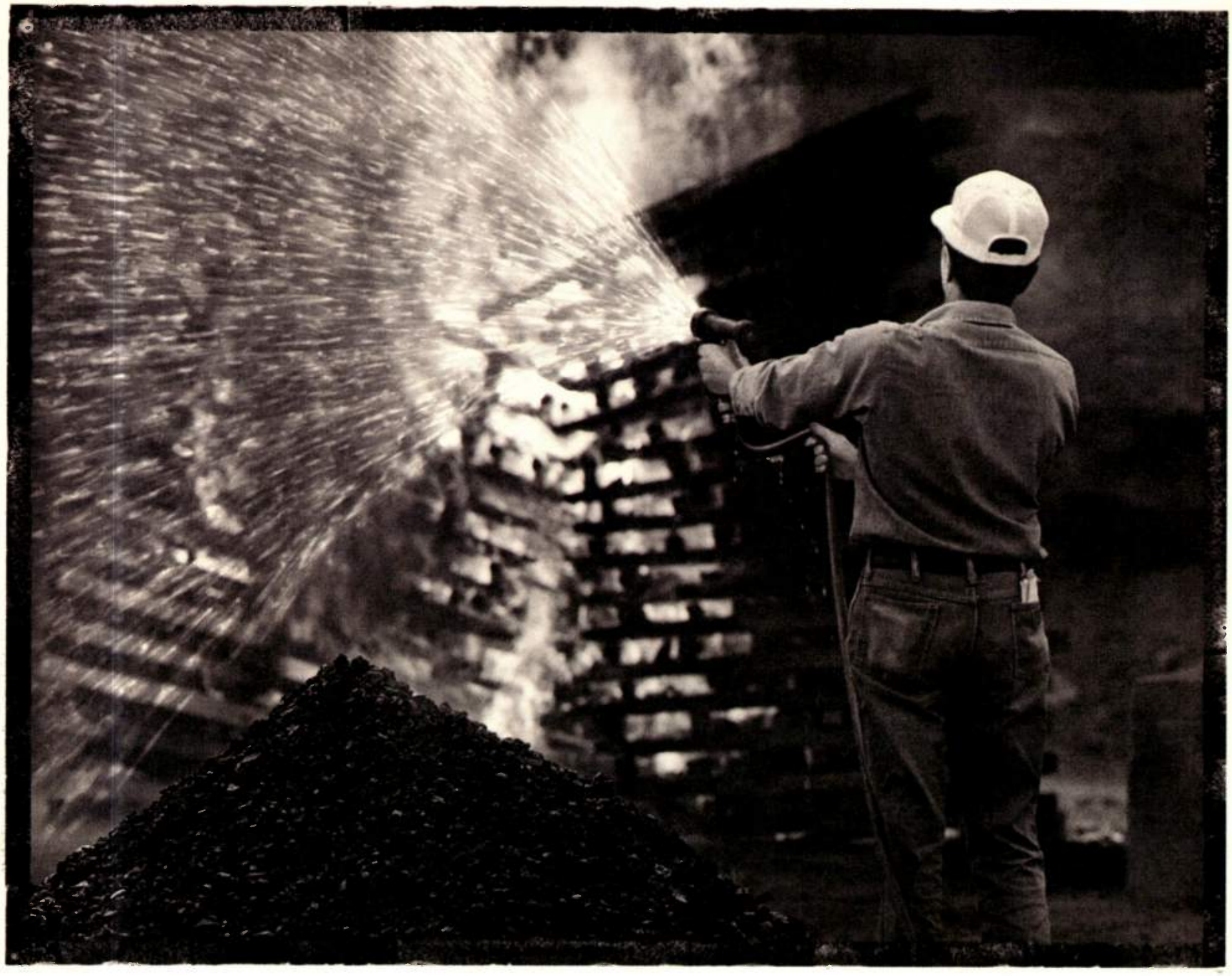

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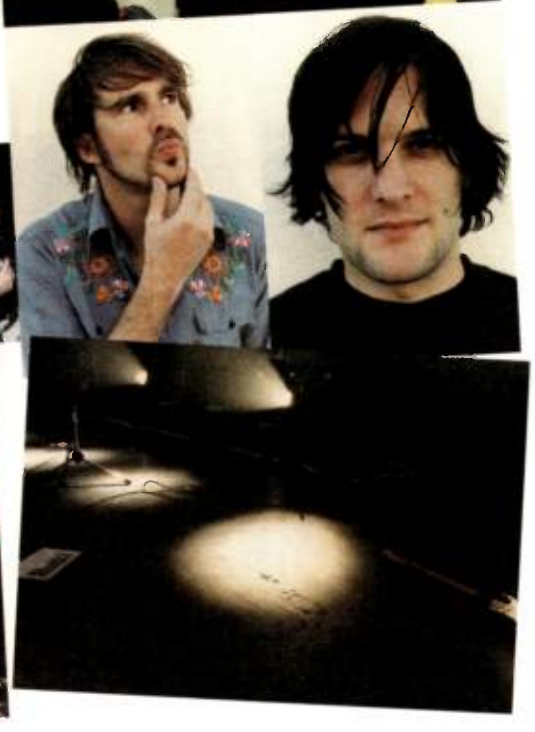
Craig's attempts at reenacting *The Dukes Of Hazzard* go slightly awry

Craig's early Thom Yorke impression has come on a treat



Mall hysterical society: The Vines make unlikely shopping/TV-appearance

FROM PAGE 40

Patrick's head. He's flinging them right, left and centre, but when one flies towards Ryan's girlfriend he immediately apologises. Patrick is not afforded any such favouritism, though, and they continue to rain down in his, and sometimes Hamish and *NME*'s, direction.

Eventually an old guy in shorts and park warden hat wanders in and asks him "to calm down, sonny, calm down". Craig ignores him, but when he's gone minutes later Craig suddenly does calm down and peacefully completes the photo session.

When things wrap up he bids us cheerio, saying he looks forward to seeing us at the show that night at The Metro, the first of two sell-outs at the 1,200-capacity venue. All the band leave with him except for Patrick who says he wants to watch an Aussie football match in a nearby hotel.

"That was annoying," sighs Patrick when Craig's left, "because he was actually aiming things at me. When he kicks over the drums at Hamish it always looks bad, but he never aims for him. When I used to be just Craig's friend, whenever he got too loopy I could always leave. Now we're on the road together I can't. I mean, I have hit him in the past but it never really worked out. We've been together all year so now I don't get so worked up if I think he's being ridiculous or insufferable. Half the time, like this afternoon, he's just working himself up for the show."

That the four members of The Vines wound up together is one of nature's miracles. If any members of the band were different, they wouldn't exist. They are perfect foils for each other (as evidenced by the fact that first drummer Dave Olliffe freaked out around Craig and left the band midway through recording the album). Somehow they mesh together perfectly.

Craig is the mad genius. Ryan is the laid-back party boy (when offered an aspirin for a headache by one of the roadcrew he asks what kind of buzz he'll get from it) who's known Craig longest and draws the sting from him. Hamish is the gregarious all-Aussie male with fantastic facial hair who, unlike any other band member, eats fruit, exercises and is rarely without female company. And Patrick is the nice guy with a powerful intellect, the one who spent six years studying to be a doctor and gave it up to play bass with his nutty friend from down his road.

"The reason Craig has ended up the way he is has is down to an artistic temperament," he explains. "That's not an excuse, that's fact. He's quite smart. Have you heard of fluid intelligence versus static intelligence? Fluid is when you make links and connections, like surrealism and jokes. Static is about placing facts and figures. Craig is very fluid, not so into facts. I'm static.

"In terms of social demographics we're the exact same thing. Come from the same area, both middle class, dads are professionals. But we're opposites. I'm a citizen. Craig is fuck the world. I'm like, dude, help the aged. Feed the poor. It shouldn't work between any of us, but it does. It is a miracle."

September 30, Surry Hills, 7.00pm

The previous night's show at The Metro is an evening of such joy and wonder that even teetotal Craig goes out on the lash until 6am. There are only two new songs in the set (although one, a magnificent torch-burner that Craig unveils alone on an acoustic guitar during the encore, is so new that it is still both untitled and unfinished) but the songs that are familiar from the album have mutated into wild new flavours. Craig never sings the songs the same way twice any more. Instead, he fucks with effects and his delivery, stretching sounds and turning the aggressive into the gentle and the gentle into the murderous. There's improvisation in his playing too, but it's no jazz odyssey. It's just, as Craig would say, really far-out.

Later, at around 5am, when the first shards of daylight have pierced the windows of the pub around the corner from the venue, the band and their clique start to fracture in different directions. Hamish and his moustache disappear in the company of a glamorous new friend. Craig finally says goodbye to old friends he hadn't seen for years – including one girl who keeps trying, and failing, to hold his hand and lead him out of the pub – and slips away into the dawn. And Patrick and Ryan's friends take their ecstatic party back to Patrick's hotel suite in leafy Surry Hills for a little while longer.

"I finally kicked them out at midday," Patrick croaks over a beer in the pub opposite the next evening. "I got a couple of hours' sleep. That's all you really need sometimes."

He pushes the hair from out of his eyes, the only manoeuvre he ever makes at the end of Vines gigs. It always ends like this, on 'Fuck The World': Craig flies through the drumkit and knocks over the amps; Hamish kicks over the cymbals and tosses his sticks into the crowd; Patrick straightens his centre parting and walks offstage. (Ryan, meanwhile, is already backstage cracking a bottle open and rifling through the venue's first aid kit for pharmaceuticals). As Patrick repeats his hair move now, he can suddenly be seen in a new light. He really looks a lot like James Walsh from Starsailor.

"Yeah? Isn't he the guy who got in a slanging match with Oasis? That's pretty funny. Not too many British bands do that with Oasis. If they were Aussie everyone would here. Maybe one day we could get into something with them, call them, I dunno, pussies or something if things get a bit tough for us press-wise."

CONTINUES PAGE 71

WRH

THE NME CRITICS ALBUMS

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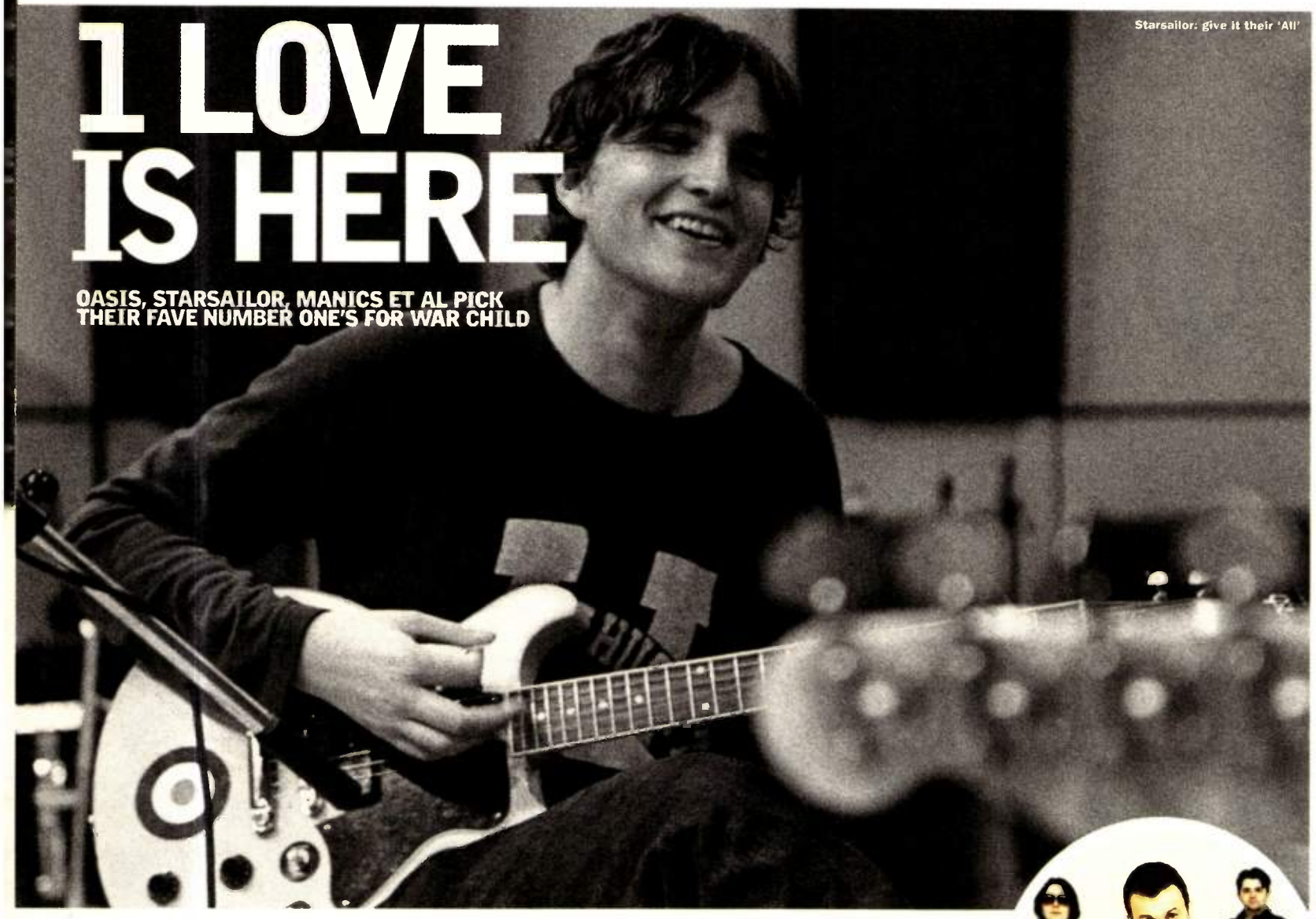
OASIS, STARSAILOR, MANICS ET AL PICK THEIR FAVE NUMBER ONE'S FOR WAR CHILD



Starsailor: give it their 'All'

VARIOUS
NME In Association With War Child Presents 1 Love
(B-UNIQUE)

Last week, when 'The Long And Winding Road' topped the charts, it was the first time a Beatles cover had been Number One in the UK since May 1988. *NME* bears no responsibility for Will and Gareth's atrocity, but we were responsible for that previous effort, when Wet Wet Wet and Billy Bragg shared a double A-side, covering 'With A Little Help From My Friends' and 'She's Leaving Home'. The parent album was the *NME*-compiled 'Sgt Pepper Knew My Father', in which the stars of the day each covered a track from The Beatles' 'Sgt Pepper's...' album, for charity. Few people who heard The Fall's take on 'A Day In The Life' will ever forget it.

Four years later and it was our 40th anniversary. Bring on 'Ruby Trax' (geddit?) in which Marc Almond tackled 'Like A Prayer', then-modish shoegazers Ride delivered an uncannily accurate version of Kraftwerk's 'The Model' and, best of all, the Manics took a buzzsaw to 'Suicide Is Painless (Theme From M*A*S*H)' giving them their first Top Ten hit.

Come 1995, two things were happening. One, Britain was enjoying a heady summer of great guitar music. Two, which by comparison obviously makes the first look appallingly trivial, the Balkans were ripped apart by internecine fighting. Enter War Child – the charity set up to help children in war zones – with an excellent idea. On one day, the artists making the best music of the time would each record a song, to be released on a charity LP the very next week. The album, 'Help', raised £1.25m and serves now as an uncanny document of the times. There was Noel doing 'Fade Away' with Johnny Depp! There were Radiohead debuting 'Lucky' two years before it was on 'OK Computer'! And there were the Manics, again, doing an amazingly poignant 'Raindrops Keep Falling On My Head', their first recording post-Richey.

'1 Love' is basically 'Help 2', but with the additional tie-ins that a) it's *NME*'s 50th anniversary and b) it's 50 years since *NME* first printed the UK singles chart. Oh, and since another Iraqi war threatens to blow more innocent people to kingdom come, War Child is more necessary than ever. Once again, everyone's done Number One singles. And the juxtaposition of familiar tunes with hungry young acts brings out the best in almost everyone.

Ms Dynamite: brings some soul to '1 Love'

Starsailor show their hitherto undiscovered suave side on the Small Faces' 'All Or Nothing'. The warmth of Feeder's version of 'The Power Of Love' may well bring a tear to your eye. Muse's 'House Of The Rising Sun' takes an already over-the-top song to Rock Bedlam. Oasis imbue 'Merry Xmas Everybody' with the kind of wistful sadness you thought they'd forgotten how to do. Stereophonics, last heard wishing the *NME* offices would get hit by a plane, are big enough to bury the hatchet with a tear-stained 'Nothing Compares 2 U'. And the Manics, once again, totally rock it with a big-hearted version of Chris Farlowe's 'Out Of Time'.

And it's not just rock. Sugababes' 'Killer' is as stealthy and sexy as a Gucci-clad cat burglar; Ms Dynamite pays tribute to another golden era of UK soul with an insouciant strut through Soul II Soul's 'Back To Life (However Do You Want Me)', and the Prodigy tear 'Ghost Town' a new arsehole in what's basically the best thing they've done for six years. And Jimmy Eat World return the compliment with an avant-emo interpretation of 'Firestarter' which is, to say the least, well weird. The whole shebang ends with a bejewelled version of Take That's 'Back For Good' by McAlmont & Butler, which turns what some still regard as a teen pop bauble into a glittering Fabergé egg.

Manics: they're back again

And that's the essence of '1 Love'. Whether cherishing previous pop generations or giving them the finger, it reworks the past to create a new future, both for the people in need of War Child and for music itself. What else could we give it but... **10**

Alex Needham

PHOTOGRAPHY: ROGER SARGENT/ELLIS PARRINDER

Q AND NOT U
Different Damage
(DISCHORD)

Dischord Jrs make good record

Were Q And Not U from NYC instead of DC, they'd have been embraced by the cool set long ago. Arty, punky and a bit funky, their emo rewrites of Gang Of Four are the height of fashion but in the wrong zipcode to exploit it. No matter. They can be credited with saving Dischord's ass instead, turning it from a leftfield archive back into a fount of new music.

On their second album, the Qs have replaced the difficult math-punk of their debut with something more listenable. 'This Are Flashes' knows how to dance, 'Soft Pyramids' could almost be pop. Hip, if not exactly 'happening'. **7**

Kitty Empire

PUBLIC ENEMY
Revolverlution
(KOCH/IN THE PAINT)

Hip-hop veterans return in style

Many might question Public Enemy's relevance 15 years down the line, but it's obvious that their struggle is a continuous one. Now Chuck D, Flavour Flav, Professor Griff and others open up the battle on more fronts. 'Revolverlution' doubles as an internet venture and an experiment in 'format' itself. With eight new tracks, a brace of live cuts, fan remixes of four PE classics and verbal chunks of history, it uses the past as a springboard for the future, yet stays defiantly topical.

While harnessing soul-funk beats, techno and rock freakouts to sharp political activism, PE deal with issues from the prison/industrial complex ('Give The Peeps...') to September 11 ('Get Your Shit Together'), while refusing to spare George W Bush ('Son Of A Bush'). A winner. **7**

Dele Fadele

THIS IS THE ONE!

DAVE AND THE BOYS MAKE A GREAT ALBUM... WE KNEW THEY HAD IT IN THEM

The Foos: they're gggrrrreat!!

FOO FIGHTERS
One By One
(CAPITOL)

The Foo Fighters' career so far has read like a study in careful competency, generating heat without fire. Dave Grohl is indisputably a man who knows his way around a riff, but he's always seemed too polite to kick out the jams with any real passion. But in the two-plus years it's taken to write this album, the Foos have experienced a momentous reawakening: drummer Taylor Hawkins' brush with mortality prompted the band to re-evaluate their priorities, and Grohl's stint with Queens Of The Stone Age proved to be a cathartic/creative watershed, effectively hotwiring him back in touch with the primal urges that underpin lusty, purifying, vital rock'n'roll. Cue 'One By One'.

Straight out of the gate, it's clear there's something genuinely exciting happening here: the agitated basslines and machine-gun guitar of opener 'All My Life' ring out insistently; 'Have It All' piles dirty, propulsive drums atop a hooky, pretty melody. This is the sound of a band railing against mediocrity, obsolescence and critical ambivalence. Everything they had, they still have – but now every note is ten times more focused and urgent. Even the quieter moments bristle – Grohl can go to his grave happy if only for 'Tired Of You', the most plaintive, haunting ballad he's ever written. Over a stark guitar line, supplied by none other than Queen's Brian May, Grohl ponders the nature of love (*"Is this just desire, or the truth?"*).

Admittedly, there's one or two limpers along the way, 'Lonely As You' is as bit of a drag, while 'Burn Away' might be more incendiary if it were about two minutes shorter. Yet these come too late in an otherwise excellent album to be much of a liability. 'One By One' refutes every critic who attributed the Foos' success to Grohl's iconic rock veteran status, and his rejuvenation should prove heartening to pessimists everywhere: OK really *can* get better. It's never too late to step up to the plate and show 'em what you're made of. As the man himself declares, with raw-throated affirmation in 'Times Like These', *"It's times like these you learn to live again... I'm a new day rising"*. Spoken like a man who's finally learned to fly.

8

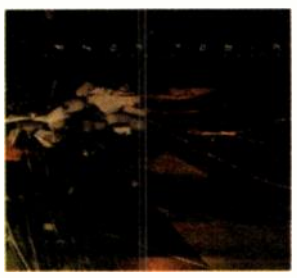
April Long

DAVE GROHL IS CURRENTLY LISTENING TO

Coldplay 'A Rush Of Blood To The Head'
(PARLOPHONE)
"I've been into this a lot lately. I really think it's a classic album. You just have to go get it and listen to it."

Supergrass 'Life On Other Planets'
(PARLOPHONE)
"I'm very into this. We're doing a bunch of shows with them, which will be fun – I like those guys."

David Bowie 'David Live'
(EMI)
"I just bought a turntable so I've gone vinyl crazy. You always listen to the albums you had as a kid. It's just a great record."



AMON TOBIN
Out From Out Where
(NINJA TUNE)

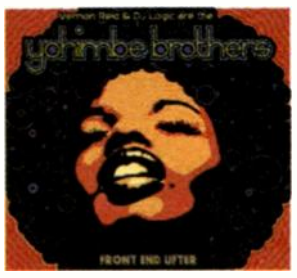
Ninja nutter's tasty fourth

Ninja Tune is a pretty leftfield label and Brazilian-born DJ/producer Amon Tobin is about as leftfield as Ninja gets. Ironically, his tracks get picked up by the likes of BMW and Coca-Cola for TV ads, but 'Out From Out Where' is another dark, tangled expanse, where mood takes precedence over melody.

Clattering drums, busy arrangements and haunting motifs are Tobin's thing, and 'Triple Science' (Squarepusher-ish rhythmic mulch) is typically gloomy. Light relief is rare, and there's nothing as wickedly funny as Tobin's 'Bad Sex' collaboration with Chris Morris. However, on repeated listens, there is a curious, seductive beauty to tracks such as 'El Wraith', with its oppressive spaghetti western atmosphere and Spanish guitars. Like muesli, 'Out...' is difficult to digest, but it'll do you good.

7

Tony Naylor



YOHIMBE BROTHERS
Front End Lifter
(RYKODISC/ROPE-A-DOPE)

Ex-Living Colour man goes Afro-funk-hop

As founder members of the NYC-based Black Rock Coalition, Vernon Reid and DJ Logic have constantly proven that black rock'n'roll isn't an oxymoron. This time around, the two conspirators in Yohimbe Brothers turn their minds to matters sexual, with a group named after an African herbal aphrodisiac, and a playful sense of humour.

Really though, 'Front End Lifter' is more likely to stimulate the cerebral cortex than the genitals, as it is mainly a multi-layered exercise in hybridity serious folks will appreciate. With tribal chants, hip-hop breaks, avant-noise tone poems, gutbucket funk, DJ Logic's turntable scratch collages and Reid's marauding guitars all in the mix, the overall impact is mind-blowing. Don't overdose on it.

7

Dele Fadele

AUDIOVENT
Dirty Sexy Knights In Paris
(EASTWEST)

Siblings of Incubus get fresh

Don't let the title, with its splendid poodle-rock, fool you: this Californian quartet's debut album is bleeding-edge, fresh-as-you-like rock with crunchy riffage and a misleadingly clean production that seals the flavour in.

So the songwriting hints at a Linkin Park-esque working knowledge of how many choruses there should be and how big they should sound (on the basis of tracks like 'I Can't Breathe' and 'Gravity', loads and very, respectively), but there's no buggering around with decks or effects, just tunes all the way. Acres of the bastards, in fact.

It works a treat. Things even hold together when they let their drummer sing on 'When I Drown', a Beach Boys-influenced, cheerily incongruous album closer – and the track that cements the album's precocious variety.

8

Peter Robinson

THE DELGADOS
Hate
(MANTRA)

Chemikal Underground bosses' expansive leap forward

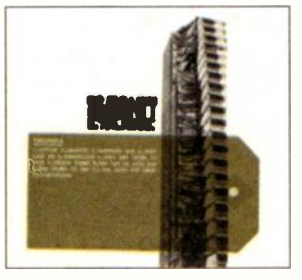
Two years ago, the sweeping grandeur of The Delgados' third album 'The Great Eastern' deservedly earned them a Mercury nomination. Now the Glaswegian outfit are back with a record hatched during what they've called a period of "extreme negativity and extreme revelation".

Seeing as they've never been known for belting out wedding reception favourites, it all sounds a bit ominous. But songs such as the chillingly ambiguous 'Child Killers' are bolstered by some huge-sounding production. Crashing drums, a woodwind fetish and even a choir on jaw-dropping opener 'The Light Before We Land' help create a wonderful, sweetly poignant atmosphere comparable to the last Flaming Lips record.

Sometimes, then, all you need is 'Hate'.

8

Alan Woodhouse



SAINT ETIENNE
Finisterre
(MANTRA)

Sixth album from pop tinkerers

'Finisterre' might be named after a barren rock in Spanish waters, made famous by the shipping forecast, but this record is the sound of Saint Etienne striving to maintain their reputation as purveyors of comfortingly English, perpetually autumnal-sounding pop. And for the most part, they succeed.

A few tracks here are dispensable muzak, but if the disco-round-the-kitchen-sink 'Action', slinky hip-hop of 'Soft Like Me' or thumping electro of 'Shower Scene' had been made by more fashionable types they'd almost certainly feature on *CD:UK* from now 'til Doomsday.

Clever yet simple, classy but populist, 'Finisterre' literally translates as 'the end of the world'. For Saint Etienne, however, it sounds like yet another new beginning.

7

Jim Alexander

ROOTS MANUVA/ VARIOUS
BADMEANiNGOOD
(WHOA MUSIC/ULTIMATE DILEMMA)

Respectable mix from Mercury nominee

Not content with saving Brit-hop, Roots Manuva now swoops in with a 'celebrity compilation' to reinvigorate the genre. The 'Back To Mine' series (from which 'BADMEANiNGOOD' nicks its format) invited you around Moloko's and Groove Armada's to chill out, and such line-ups perfectly suited the pervasive ambience of herbal tea and late-night chats about yin and yang.

Manuva's eclectic effort is, happily, free of such pretensions. Top-shelf soul (Willie Hutch's 'I'm Gonna Hold On'), super ska-tinted '80s pop (The Beat's 'Mirror In The Bathroom'), barnstorming hip-hop (Fallacy & Fusion's 'The Groundbreaker', NWA's legendary 'Straight Outta Compton') – Manuva's musical pick'n'mix is one to relish.

8

Imran Ahmed

MOAN ATTRACTION

STATE OF THE ART CROSSOVER HIP-HOP... AND THAT INCLUDES GRIPING

Vexed appeal: Xzibit

XZIBIT
Man Vs Machine
(SONY)

Xzibit is a man who has travelled far, but has still managed to stay in the same place. In the last two years, thanks to the Anger Management tour, he's journeyed all over the US with Eminem and Papa Roach in hot pursuit of the crossover market – but though you can take the man from the West Coast, you evidently can't take the West Coast out of the man.

Although 'Man Vs Machine' is reported to be X's 'concept' album – about the struggles a rapper must endure in his quest for fame – it's unlikely anyone will find it a concept particularly tricky to compute. Having noted the ladies, (the needlessly parenthesised 'Choke Me, Spank Me (Pull My Hair)') and the money ('Multiply'), we find ourselves back in Long Beach, California, 1993.

As if to make the point explicit, Dre's on here (the brilliant, funny 'Symphony In X Major'), as well as the Doggs (Snoop and Nate). But what brings the album bang up to the minute is how it reflects the fact that as much as hip-hop loves talking about the life, the girls and the Hennessey, its current preoccupation is with moaning.

"The game is ten per cent skill" he grumbles, dad-like, *"and 90 per cent Hollywood"*. Once the rapper most likely to be found in a video full of strippers, here we find X on the cover with a gasmask, opening his album with a thing about leaving jail. Is it all really that bad?

Well, maybe not. The issue here is how to write an album about what it's like crossing over, while selling enough records to cross over still further. If this means a lot of griping, it also means tunes – 'Heart Of Man' compares the hip-hop business to selling drugs, backed by Toto's 'Africa', while 'My Name' is a decent Eminem cameo, which continues the pair's dissing of Jermaine Dupri.

All as you might expect, then. But even if this is business as usual for Xzibit, then at least business is good.

John Robinson **7**

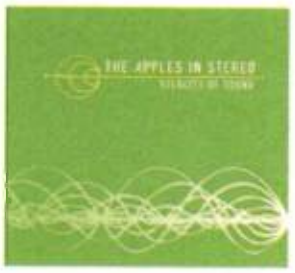
BRAVE CAPTAIN
Advertisements For Myself
(WICHITA)

Ex-Boo Radley buys a computer

Say what you like about The Boo Radleys, but nobody can doubt songwriter Martin Carr's enormous musical ambition. On Carr's third solo album, he's acclimatising to life without a band, turning to computers as his creative tool. In doing so he successfully crams every musical idea he's had in the last 15 years onto one record. Fiercely political and sometimes downright perplexing, the result is also consistently entertaining and often quite brilliant.

The horn-laden psychedelic pop is still here, but it's the new ground he breaks on 'The Blair Bush Project' and 'Kissinger' – neither of which would be out of place on an Aphex album – that makes it worth your cash. His best solo effort yet and the most ambitious record he's been involved with since the Boos' 'Giant Steps'.

Julian Marshall **8**



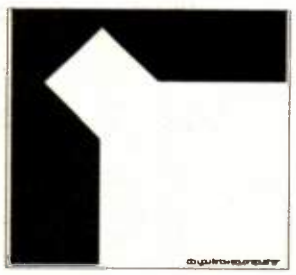
THE APPLES IN STEREO
Velocity Of Sound
(COOKING VINYL)

Psychedelic favourites redraw their blueprint

It's a huge surprise to hear '60s obsessives The Apples In Stereo ditch their hip-swinging psych-pop template, so colourful one of their tunes was used to advertise *The Powerpuff Girls* on the Cartoon Network. Yet the Colorado-based band's fourth album is a 28-minute burst of bubblegum-punk that owes more to the likes of the Ramones than The Beach Boys and The Beatles.

The fuzzy hooks of 'Please' and 'That's Something I Do' make 'Velocity Of Sound' as charmingly addictive in its own way as 2000's excellent 'The Discovery Of The World Inside A Moone'. In a year where raw rock has gone overground, The Apples In Stereo actually sound vaguely contemporary. And that's the nicest surprise of all.

Alan Woodhouse **7**



SQUAREPUSHER
Do You Know Squarepusher
(WARP)

Two CDs of sonic adventuring

Do we know Squarepusher? Ah, who can ever really know anyone? Particularly someone as strange as Tom Jenkinson, a man whose attitude towards his listeners' synapses is at best reckless, at worst criminally negligent.

Admittedly, CD2, 'Alive In Japan', offers comforting bits of 'Go Plastic' alongside human crowd noise, but the first disc cuts off your mental health like a red phone bill. 'F-Train' provides a mismatched Streets/Boom Bip map reference; by the brain-static of 'Mutilation Colony', any musical A-Z is replaced with cryptic inner-space co-ordinates. Somewhat unexpectedly, this is followed by a lovely slurred cover of 'Love Will Tear Us Apart'. Like an alien visitor, it's hard to know what Squarepusher is trying to tell us, but the mystery of his message only enhances the medium.

Victoria Segal **7**

MILEECE
Formations
(LO)

Unusually fragrant glitch business

When you've been brought up in recording studios frequented by the Sex Pistols, crystal gardens in LA owned by counterculture mathematicians and, of course, remote French farms, there are two routes to take through your life. One, become a jet-trash hippy smelling the flowers on a different continent each week. Or do like Mileece, and make complicated, pretty electronic music inspired by structures in nature.

Actually, her six tracks on 'Formations' don't obviously recall the life cycles of dandelions. They do, however, echo the precise abstractions of avant-garde brains like Oval, while having a fluttering accessibility that most of the micro-tonal set never approach. The new Nobukazu Takemura, you could say, but then you'd probably be shot.

John Mulvey **7**

JOLLY MUSIC
Jolly Bar
(ILLUSTRIOUS)

Jolly crate-digging opus

Mario Pierro and Francesco de Bellis are two of nature's collectors. Mario loves old games consoles; with Franc it's vintage sunglasses. Together, they scour Rome for second-hand vinyl to play on their radio show, *Around The World In 33rpm*.

'Jolly Bar' is their sample-based, quirkily edited extension of said show, a trip down memory lane where the sun's always shining and no-one takes life too seriously. We're whisked back to B-boy Brooklyn, a disco on The Love Boat, kitsch '70s lounge-bars and, true, it's all rather jolly.

But, over 16 tracks this breezy style is a bit much and JM struggle for depth and darkness when required, notably on 'K-Fun', an electro/punk-funk tune bizarrely featuring Echobelly's Sonya Madden. Fun, then, but inescapably lightweight.

Tony Naylor **5**

HAND OF DOOM
Black Sabbath Tribute: Live In Los Angeles
(IDAHO)

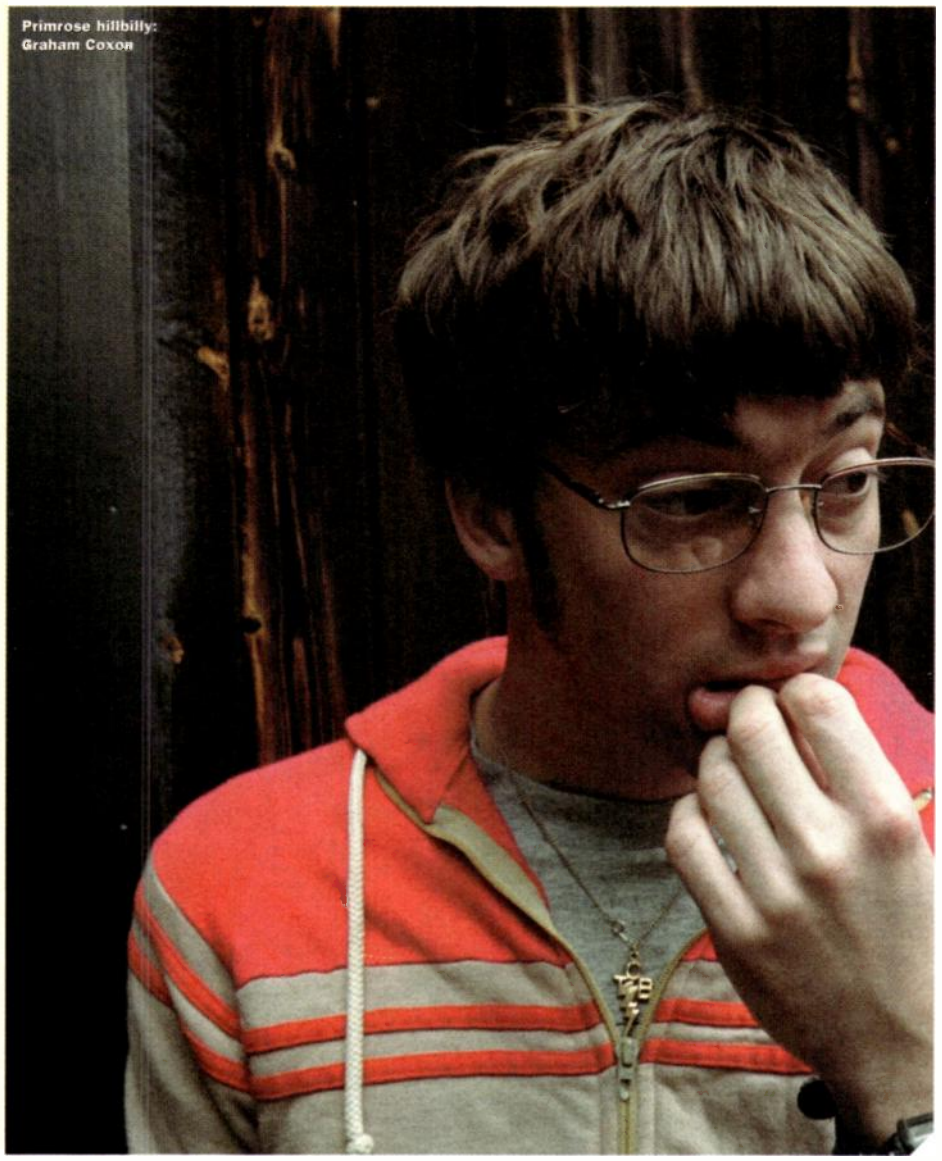
Hollywood supergroup worship at Sabbath altar

Witness: this is what working alongside Courtney Love and Billy Corgan does to a woman. Ex- Smashing Pumpkins and Hole bassist Melissa Auf Der Maur has assembled a motley crew of LA hipsters to pay tribute to the legacy of Sabbath. She is Ozzy. A guesting Nick Oliveri plays the role of (so it says here) "Ronnie James Nick-O". And The Troubador rocks to spot-on versions of 'War Pigs' and 'Paranoid', Der Maur taking to the role with dark relish.

Metal traditionalists will bristle at the sound of a woman doing the Dark Lord's work, but Hand Of Doom have turned out a record that gets far closer to the heart of classic Sabbath than Ozzy's desperate pantomime turn at this year's Ozzfest.

Louis Pattison **7**

PHOTOGRAPHY: DAVID TITLOW


Primrose hillbilly: Graham Coxon

THE GREAT ESCAPE

FOURTH SOLO LP PROVES THERE IS LIFE AFTER BLUR

GRAHAM COXON
The Kiss Of Morning
(TRANSCOPIC)

There are few mountain ranges in Camden, nor is the Mississippi delta known to mingle with NW1's canals, but on the fourth solo album by Blur's semi-estranged guitarist, geography is no impediment. He's taken 'The Kiss Of Morning' further into the old American South and deeper into beardy folk cellars.

On 'Baby You're Out Of Your Mind', dusty acoustic picking and ultra trad cadence lead into lonesome whistling. It's 'Blowin' In The Wind' re-configured as a London love song. Then for 'Mountain Of Regret' Coxon slips on metaphorical dungarees for a country ballad, complete with pedal steel from BJ Cole and a bassline worthy of the Soggy Bottom Boys.

No doubt there's an element of defiance in 'Britain's most inventive guitarist' going retro. Perverse or not, it's a tribute to his abilities that he makes it work. His wavering voice stops the ballads descending into cliché. Then, as if having claimed his right to reject the narrow world of rock, he U-turns haphazardly, flinging forth the fuzzed-out 'Do What You're Told To'.

'Kiss...' sees Coxon oscillate between rage and a need to confront a long list of emotional damage. The 13 songs bounce between his love of punk/grunge and his affection for folk/blues, and perhaps they're best where the two mesh into an urban hobo style that mixes elements of Nick Drake, Elliott Smith, Pavement, Sonic Youth and Nirvana. 'Bitter Tears' ascends from acoustic introspection into a fuzzily enveloping groove. 'Escape Song' coaxes muffled psychedelia out of the olde amps. The slouchy 'It Ain't No Lie' finds him haunted by Britpop, *"Wandering around Camden Town feeling like a fishy in a can"*, a problem which he resolves with a burst of neo-Hendrix guitar. If the final acoustic confession 'Good Times' represents one too many moments where the dark mirror calls, it's entirely forgivable.

'Kiss...' operates on a level of perversity, honesty and originality that blows most bands out of the water. With a warmth that's almost anti-Gorillaz, this is both a Primrose hillbilly fuzz-rock album to cherish and an auspicious manifesto for a post-Blur existence.

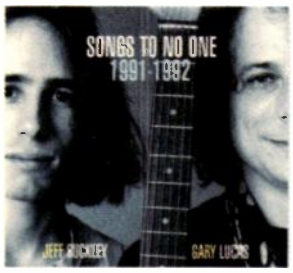
Roger Morton **8**

GRAHAM COXON IS CURRENTLY LISTENING TO

Beck 'Sea Change'
(GEFFEN)
"It's still very mysterious. I feel a certain amount of kinship with the chap; I've met him a couple of times and sent him letters. There's some sort of connection."

Queens Of The Stone Age 'Songs For The Deaf'
(INTERSCOPE)
"I've been enjoying a bit of rock. I like the fact it's quite old fashioned and classic-sounding, and it's quite melodic and really powerful. It's interesting to have some rock these days that's got a good voice over it instead of a whining asshole."

Smog 'Julius Caesar'
(DOMINO)
"That was one I listened to all the time in hospital, and it's still something I can listen to and be blown away by."



JEFF BUCKLEY
Songs To No One 1991-1992
(CIRCUS)

More Buckley, less quality

The latest in the vast catalogue of posthumous Buckley releases, 'Songs To No One' is a collection of unheard early tracks recorded in New York while he was finding his feet. And his voice. Recorded for Gods And Monsters, ex-Captain Beefheart guitarist Gary Lucas' group, the sessions had their moments. With more work, 'She Is Free' could have been a contender for his lauded debut 'Grace'. Elsewhere, though (the two versions of 'Grace', the Led Zeppelin pastiche 'Harem Man') the quality dips so badly you can hear the barrel being scraped.

Fans will claim that this album's value doesn't lie in the quality of the songs, and as a document 'Songs To No One' is priceless. However, if it's a chill down the spine you're after, prepare to be disappointed.

Julian Marshall **6**

VARIOUS
Mad Mike Jones Presents Mototrax 1
(MAYAN/SANCTUARY)

Dismal rock comp gets on the wrong track

From the MOR that dogged much of the '70s to those crap compilations that are advertised on MTV at 4am, rock and the road have long had a tumultuous relationship. That said, things have improved massively this year with the rise to prominence of many motoring bands – The Datsuns, Black Rebel Motorcycle Club and The (Mini) Cooper Temple Clause to name a few...

Vigorous offerings from (Hed)pe Vs Bad Azz and Nashville Pussy aside, the first compilation from US motocross maniac 'Mad' Mike Jones is mostly a return to the bad old days of rock'n'revs. Chock-full of dodgy remixes (Mudvayne and Soulfly) and stodgy live tracks (Disturbed and Union Underground), 'Mototrax 1' quickly runs out of gas.

Imran Ahmed **3**

DOORMOUSE
Broken
(PLANET µ)

Laugh-a-minute hardcore brilliance

Apparently, Milwaukee electronica mentalist Dan Doormouse "DJs naked with his erection on the crossfade" and "shoves raw meat up his arse". Possibly lies, but his debut album suggests it'd be suitable visual accompaniment to these sick breaks nightmares.

Mike Paradinas' Planet µ serves up twisted neo-hardcore with regularity, but Doormouse is his best find yet. Two minutes into track one and George Michael's 'Faith' crawls out of the speakers, while an old man talks dirty to a young boy amid a shitstorm of ripped-to-fuck junglism. Later on, Slayer and Dead Kennedys samples get minced up with random bursts of jazz and reggae, but by this point you'll have gone insane. Still: for anyone who thinks Kid606 plays it a bit straight-laced, here's your album of the year.

Noel Gardner **8**

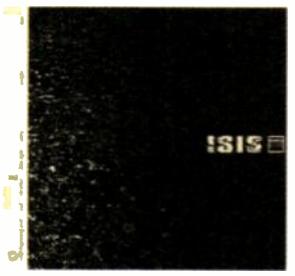
PILOTE
Kingfood
(CERTIFICATE 18)

Princely electronica

'Kingfood'? If royal hellraiser Prince Harry ever makes it to the throne, maybe. The third album from Brighton-based Stuart Cullen is a spliff-addled gem, a spaced-out voyage of drifting beats and ambient chatter that owes a king's ransom to the gentle lava-lamp hallucinogenics of Warp's Artificial Intelligence series. This spirit of addled confusion inspires some satisfyingly floaty moments: 'Class' is the sound of a cheerful German air hostess conducting a primary school recorder lesson, while the dreamy science-babble of 'Three Hundred' imagines a ketamine-fuelled collaboration between Norman Cook and Johnny Ball.

'Kingfood' is a spot too derivative to mark Pilote out as the king of the electronica castle, but it is, at least, royally high.

Louis Pattison **7**



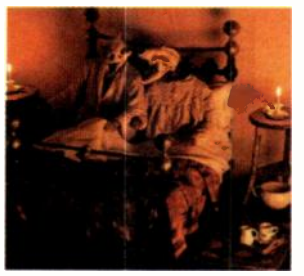
ISIS
Oceanic
(IPECAC)

Metaphysical metal from Boston

As Boston moves away from its college-rock roots, local label Hydrahead have been instrumental in pitching underground heroes Cave In overground. Now Isis, the band of head Hydra Aaron Turner, are releasing their second album and as expected, they're light on throwaway pop, heavy on everything else.

Doomy post-hardcore and gloomy post-rock create the sort of dynamic usually responsible for the formation of new continents; and while the languorous stretches of 'Weight' and 'Carry' cast some light onto their dark waters, they veer towards the tiring side of impressive. Still, any record that features a sleeve essay on the dissolution of man's earthly body can only be taken one way. Seriously.

Victoria Segal **7**



THE SOFT BOYS
Nextdoorland
(MATADOR)

Cult heroes sprout impressive green shoots

Having recorded their brilliant 'Underwater Moonlight' LP in 1980, it has taken Cambridge's evil answer to The Beatles all of 22 years to make a coherent follow-up. With singer-songwriter Robyn Hitchcock having taken time out from his solo career to dig through the mire of his youth, 'Nextdoorland' is a terrific attempt at recapturing past glories.

While the barely concealed psychoses of 'Underwater Moonlight' are all but forgotten, the devastating combination of raga-rock guitar, sunny melody and strange sideways twists has survived, and while there's an abundance of straight pop songs, like the wonderful 'Mr Kennedy', there's nothing to spoil The Soft Boys' unsullied cult reputation. Back from the dead and proof of pop life everlasting.

Jim Wirth **8**

PHOTOGRAPHY: CELEBRITYMEDIAGROUP.COM

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY OCTOBER 14, 2002

GLASSJAW
Cosmopolitan Bloodloss (WARNERS)

Obviously, straightedge is a very serious matter but while it's one thing to excise all worldly pleasures from your life, it's another to actively welcome in the misery and pain. Even the most ardent masochist would have a fight to wring some enjoyment out of this tortured single, not because of its hardcore ethics, abrasive guitars and challenging musicality but because it sounds like Mansun. Really, there are more hardcore challenges in finding the remote control than in this low-grade emotional splurge. If intensity means a bit of shouting and the need to dig out the word 'angular', then, yes, Glassjaw are intense. Otherwise, proof that Ross Robinson isn't a byword for anything except inconsistency. ***(VS)***

THE STREETS
Don't Mug Yourself (LOCKED ON)

Mike Skinner is in love. Oi, Skinner! Snap out of it, you tit! That's the gist of 'Don't Mug Yourself' – the fourth and best single from the 'Original Pirate Material' LP that surely missed out on the Mercury Music Prize by a margin slimmer than Geri Halliwell's waist. Notably, 'Don't Mug Yourself' features a cameo by Calvin Schmalvin, Skinner's oft-mentioned rude boy chum, who accuses Mr Streets' new beau of having fishy breath and, frankly, buggers up the end of the record. Still, while it lasts, what a great record this is: a riot of bouncy bass and greasy-spoon hangover babble that confirms Skinner's post as poet laureate of the Brixton piss-up set. ***(LP)***

SINGLE OF THE WEEK

THE BEATINGS
Bad Feeling (FANTASTIC PLASTIC)

They're coming! Over the horizon on smoke-spewing Harleys made from chainsaws, with scalp-smattered billy clubs over their shoulders and a bellyful of moonshine! They're The Beatings, the running rock'n'roll death mob of the nu garage REV-OW-LOO-SHUN! Or The Who doing Steppenwolf, depending on how old you are. With every passing Black Madonnas single it's harder to be genuinely excited about all these generic, unreconstructed garage punk howlers scraped off an *Old Grey Whistle Test* from 1974, but The Beatings ignite the righteous rock'n'roll fire with a scalding gang chant chorus, a lava-spitting Cerberus on guitar and the strong sense that they wrestle wild bears for fun. Well Dwayne, hyuk, looks like we got us a *rocker*. ***(MB)***

THE POLYPHONIC SPREE
Hanging Around (679 RECORDINGS)

Composing a telephone directory-sized rider for venues around the country as you read this, it's the Spree: 25 happy-clappy freakoid motherf——ers filled so full of goddamn optimism it makes you sick. Splendidly, though, 'Hanging Around' is a minor work of white magic wonder – a fantasy-land symphony as much influenced by Walt Disney as Wayne Coyne, evoking, as it does, a meadow full of lyre-strumming centaurs and horn-tooting elves. Still, at some point, the Spree's record company is going to realise that given the right drugs, Grandaddy could sound like this with five members, and plan some serious cost-cutting. Watch yourself, tambourine-man – no-one's indispensable. ***(LP)***

DOVES
Caught By The River (HEAVENLY)

Perhaps an obvious choice, the third single from 'The Last Broadcast' is a return to the acoustic, radio-friendly feel of their early hit 'Catch The Sun'. But underneath the musical simplicity, Doves maintain an emotion only matched this year by Coldplay. Like that Manchester legend of yore, Morrissey, they manage brilliantly to take a fundamentally melancholic song – the narrative tells the story of a father watching helplessly as his son's life unravels – and make it empowering, uplifting, anthemic. More than a handy stopgap before their UK tour next month, 'Caught By The River', is also a handy reminder that there's more than one band this year capable of putting America – ahem – in its place. ***(JM)***

SIMIAN
Never Be Alone (SOURCE)

OK, the artwork of their last album 'Chemistry Is What We Are' might have suggested they spent their spare time welding goats to dogs, but psychedelic loners Simian never seemed *dangerous*. Until now. See Simian, like the average maturing freak, have developed full-on psychosis. *"We! Are! Your! Friends! You'll never be alone again!"* they bark, which might be nice if it wasn't delivered with the urgency of a stalker's hug. Once upon a time, if you found them going through your rubbish, you'd guess they were looking for something to smoke or to sample: now, you'd just call the police. Get this single off them before they get banged up, though. ***(VS)***

GRAHAM COXON
Escape Song (TRANSCOPIC)

"Who will rid me of this troublesome guitarist?" hissed King Norman III one dark and thunderous night, cackling to himself at his evil plans to turn the last great British pop band into the new Stardust. And lo, by dawn sire Coxon was excommunicated and sent to record his solo album in a cave in the Cotswolds using only wool, straw and cowgut. Or so it sounds. But with the bathwater, one suspects, exits the baby as Coxon retorts with a cranky squeal of a pop song that may sound like it's being sung by a terrified Tibetan mountain farmer stuck by the arse in a bucket of crabs but retains the feral crunch of Blur at their peak. Exeunt, then, triumphant. ***(MB)***

SHAGGY
Hey Sexy Lady (MCA)

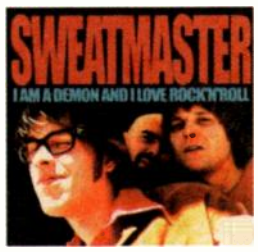
Shaggy is great! The Sid James of pop-reggae, he's a novelty Lothario with a voice like a masturbating muppet and an entire career's worth of songs about stealing away your woman so he can have his wicked way with her, all delivered with a cheeky grin and an I-can't-help-my-rampant-sex-drive shrug. On 'Hey Sexy Lady', Shaggy's libidinous adventures appear to have brought him to the Wild West. Cue distant mariachi trumpets! Galloping Morricone-style prairie rhythms! Clicking castanets, and tense pistols-at-dawn Spanish guitar! The video may well feature Shaggy's undulating buttocks hammering away atop a sand dune, and The Coral will claim they are "impressed". Listen up, stage-school scum: this is what we want from our pop stars. ***(LP)***

MANIC STREET PREACHERS
There By The Grace Of God (EPIC)

...goes, um, Depeche Mode actually. Of all the things the Manics have been throughout their career – brilliant, scary, tragic, boring, brilliant again – the last thing you'd ever expect was for them to become *predictable*. '...Grace Of God' is basically 'Enjoy The Silence' with the tune hacked off, but as a half-arsed filler whacked off to flog a greatest hits it reveals not the irrelevant spent force of '...Tolerate This' but rejuvenated musical magpies willing to challenge themselves and their audience again. So it's icy disco beats and chiming spider-hair guitars in a black and white Mojave Desert and suddenly it's like Dave Gahan never pissed himself in leather trousers. Next week, Matthew, the Manics are Bananarama. ***(MB)***

TEXT: MARK BEAUMONT/VICTORIA SEGAL/LOUIS PATTISON/JULIAN MARSHALL/TONY NAYLOR/PETER ROBINSON

SWEATMASTER
I Am A Demon And I Love Rock'N'Roll
(MUST DESTROY MUSIC)



They might sound like a device used for firming up your abdominals, but Finland's Sweatmaster clearly prefer the hip-thrust to the squat-thrust. Like pomp-rock labelmates The Darkness, 'I Am A Demon...' suggests that at some point in their adolescence, Sweatmaster sat glued to *This Is Spinal Tap* before declaring, "Verily, this is how rock must be!" That riff: it's AC/DC without the brains, The Hives stood stock-still as Iggy smashes Strats over their heads. Incredible. ***(LP)***

CAVE IN
Tides Of Tomorrow E.P (HYDRA HEAD)

Having worked his magic with QOTSA, introducing Cave In, Dave Grohl's new favourite band. But why these chancers? Well, after seven years of experimenting with dodgy metal in their native Massachusetts, Cave In have adopted Foo Fighters' sugar sweet melodies and hooks, but with mixed success. When it works, like on 'Come Into Your Own', Cave In sound like they could fill stadiums. But on the clichéd acoustics of 'The Calypso' and 'Tides Of Tomorrow', they sound too erratic to be serious contenders. ***(JM)***

CHUMBAWAMBA
Home With Me (MUTT RECORDS)

This year, protest has moved back into the mainstream and music has become intertwined more than ever – with hundreds of thousands taking to the streets, gee'd on by Damon, 3-D and, when they're awake, Primal Scream. The punchline? In the midst of it all Chumbawamba, a band who *only ever* sing about politics, pen a song about how good life can be. A ditty that celebrates the times when all goes right. Being by Chumbawamba, it's shit obviously. But, heaven help them, it's shit with *nothing to say.* ***(JM)***

DISCO D FEAT PRINCESS SUPERSTAR
Fuck Me On The Dancefloor (IK7)

The rising star of Detroit's Ghettotech scene, Disco D has delivered in fine style on his !K7 debut. An echo of Detroit techno in the production, big flanks of Miami bass, quick-on-their-feet beats... everything is just so. And, in a distinct change from the sometimes drearily macho norm, Princess Superstar is on hand to drop all manner of filth/bad fire-safety advice. *"The roof is on fire"*, she gabbles. *"We don't need no water/I'm about to fucking cum"*. Indeed. ***(TN)***

JACK DRAG
FM Royalty (SHIFTY DISCO)

A bit like David Attenborough's worst acid nightmare this, being essentially Gorillaz having filthy jungle sex with Eels. Unsurprising really, since it's a collaboration between Jack Drag – one of those bedsit alchemists who seem to be able to cobble together the sound of an alien ant army from whatever's left in their fridge – and Dan The Automator. There's a washing machine factory clanking away, *Battlestar Gallactica* hovering overhead and the American Babybird beaming in vocals from the space shuttle. Majestic. ***(MB)***

LUNA
Lovedust (BEGGARS BANQUET)

A million years ago, Luna's Dean Wareham was the frontman of Galaxie 500, a band that's influenced any indie-rock group in the last decade that chooses not to thrash, but simply to softly stroke their guitar strings. Luna have failed to build upon Galaxie's legacy, but still turn out an occasional gem: witness 'Lovedust', a lullaby to the joys of stargazing, featuring Wareham simpering like a lovesick Lou Reed. It's about as relevant as the lyrics to the new Space single written out in hieroglyphics, but a pleasure nonetheless. ***(LP)***

J MASCIS AND THE FOG
Everybody Lets Me Down (CITY SLANG)

Allegedly, the title springs from J Mascis' recently developed passion for skydiving. Considering the former Dinosaur Jr frontman was once renowned for barely being able to open his eyes, let alone a parachute, it sounds extremely unlikely – although the free-falling guitar euphoria on display lends the idea some credence. And while the ground might not rush up to hit you quite as hard as it did during J's glory days, the oxygenated riff and light-headed dynamic still has an impact. Not everyone has to let you down. ***(VS)***

TERRASHIMA
Loosing My Grip (BLAST FIRST)

Terrashima claim they want to make music "everyone hates", and with 'Loosing My Grip', they'll probably come quite close. *NME* however, is quite a fan. Be warned, it'll make your ears bleed. Sounding like it was recorded for a fiver, 'Loosing My Grip' is an unrelenting barrage of scrawling feedback and thudding bass. It only lasts about two minutes, and it's brilliant. Play it loud and often. And when you're finished, file under 'guaranteed to piss off my parents', somewhere near The Parkinsons and The Eighties Matchbox B-Line Disaster. ***(JM)***

VIRGIN LOVES

My Computer
Vulnerabilia

Single Out
Monday 14 October

Manchester duo My Computer release the lead single from their critically acclaimed debut album Vulnerabilia. The single is released on CD & 12" and includes exclusive B-sides.

"A fizzling nodule of multi-layered inspiration" (NME)

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KOOP
Waltz For Koop (STIMULUS)

It's jazz, cats, but don't panic. For Stockholm duo, Magnus Zingmark and Oscar Simonsson, are at the cool pop end of chin-stroking. Think wide-eyed girls with perfect bobs singing '60s pop and Miles Davis' 'Kind Of Blue', filtered through the sort of dubby tricks used by nu-jazzers like Jazzanova and Kruder & Dorfmeister. The end result – understated strings, doleful, funky double-bass, Cecilia Stalin's breathless, kittenish vocal – is as romantic as a weekend-for-two in Paris. In 1962. And, look, not a goatee beard/alto-sax solo in sight. ***(TN)***

ARTHUR BAKER VS NEW ORDER
Confusion (WHACKED)

OK, remixing New Order's 1983 classic 'Confusion' is a bit like touching up the Sistine Chapel ceiling, but Arthur Baker did produce it, and his merry band (Asto, Koma & Bones, Larry Tee, Junior Sanchez) have, at least, produced one must-have new version. Larry Tee's so-so mix is the clubs' choice, but it's Junior Sanchez who really tears it up. Previously a purveyor of dirty Chicago house, Sanchez gets hooligan-electro on New Order's ass. It's Andrew WK meets Ladytron, and while it's a bit daft, it will turn cool cynics into gibbering loons. ***(TN)***

SAMANTHA MUMBA
I'm Right Here (POLYDOR)

So Samantha (or, rather, Kandi, the lady who also wrote 'No Scrubs' and 'Bills, Bills, Bills') has a plan. Rather than waste time chasing attached men, could all the single guys raise their hands and shout "I'm right here"? It's unlikely to work outside Ritzy's and the US-friendly popstrel gets a point knocked off for the gratuitous use of firemen in the video, but the tune flaunts the infectious hallmark of Kandi's previous hits and The Mumba Of The Beats bangs the whole thing home with style and a smile. ***(PR)***

BAXTER DURY
Gingham Smalls 2 (ROUGH TRADE)

A song about a man named after underpants from an album called 'Len Parrot's Memorial Lift'. Looks like the name of Dury is destined to rest forever alongside Ayers, Mallet and Fruitbat in the lyrical canon. 'Gingham Smalls 2' tacks the traditional Dury barrer-boy schtick on to 'Our House' by Madness, if the house in question was actually in the middle of a smack estate in Tower Hamlets. The result sounds like anything off 'Parklife' played down a wonky drainpipe. For Christ's sake, someone, hit him with a rhythm stick. ***(MB)***

ALEC EMPIRE
The Ride (DIGITAL HARDCORE RECORDINGS)

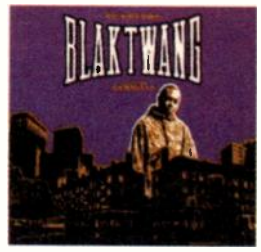
Once, an accessible single by Alec Empire was about as likely as a new series of *Kids Say The Funniest Things*. But here we are: with nasty guitars back in the mainstream, the tide has shifted towards the ATR founder, who could find himself the unlikely godfather of an entire movement. Let's not get ahead of ourselves, though. This is an unmerciful piece of slasher electro-mania but, coming from the man who'd happily put out a record that sounds like a motorway pile-up, consider yourselves lucky. ***(JM)***

CLIENT
Untitled (WHITE LABEL)

Could well be that this electroclash lark was just an insubstantial *entree* before the main nu-electro meal. Gigolo and New York may still be producing the goods musically (WIT/Mt Sims most recently) but both are hung-up on a beautiful people'n'designer labels, champagne'n'cocaine aesthetic wherein it's harder and harder to discern what is parody and what is self-parody. London's mysterious Client, however, employ fuzzy synths, punk and techno to far rougher, moodier effect. Dizzy machine music under dark clouds. ***(TN)***

BLAK TWANG
So Rotton
(WALL OF SOUND)

Another cut from the incendiary 'Kik Off' album, and Tony Rotton – for it is he! – is chatting his way through a chunkily-beated UK hip-hop joint with the very faintest of dancehall stabs and a hooky-as-you-like guest vocal from Jahmali. As for the Streets remix, it may be the least imaginative Mike Skinner product so far but there's the definite sound of a baton being handed over. Or maybe it's a bit like in *Doctor Who* when they used to glow and then be a different person. ***(PR)***



THE MARTINI HENRY RIFLES
Pan Am (BLAST FIRST)

A fantastic 45-second clatterblitz made by throwing some mates of McLusky down a lift shaft with string around their gums yanking out one tooth every ten feet. But what's this on the sleeve, Monsiuer Mook? 'Future Rock & Roll'? By the putrid plums of The Parkinsons, this is No Name and you know it! Pigeonholes at dawn, sir! But hey, we're fighting the same battle here – it's our seething young rioteers against a thousand hairy Kiwis with the same AC/DC record – let's just call it Future Name and split the billions. Waddayasay? ***(MB)***

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LIVE REVIEWS

Edited by Pat Long

ORIGINAL PIRATE MATERIAL

COSMIC TRAVELLERS CONTINUE THEIR BAWDY AND MYSTERIOUS JOURNEY

PHOTOGRAPHY: DREW FARRELL

THE CORAL
Newcastle University

And so the good ship Coral rounds the headland, pitching and rolling into view, tie-dyed Jolly Roger flapping in the wind, manned by six souls intent on making the wildest, most chaotically brilliant music ever...

But we're getting *waaay* ahead of ourselves here. So far ahead that we're tripping over arsewards and salivating wildly. Truth is, we're not on a cosmic armada captained by Long James Skelly, we're in Newcastle on the first night of The Coral's fortnight-long victory lap tour.

Exceeding all expectations, the Hoylake sextet have smeared 2002 with their own DayGlo brand of piracy-centric fuzzy logic. After the resounding commercial and critical success of their debut album, there was the run of festival appearances which saw the band growing in confidence and stature almost in front of our eyes. People started talking about The Coral in the same hushed tones usually reserved for the first Stone Roses album. Yes, *that good*.

So now it's time for them to survey what they've conquered. Here, among the terminally stoned, the beerboys and the lost-looking students, The Coral have found their kingdom, a place where the national anthem isn't by the current crop of zeitgeist-shagging garage revivalists, but rather some nifty skull'n'crossbones Cossack psych-polka. Fashion? Wrong guestlist, daaahling. Just look at bassist Paul Duffy, rocking the 'Big-Issue-Selling-Werewolf' look like nothing on Earth.

Not that they should be dismissed as mere scruffy stoners, for The Coral's songs are spiked with enough vitriol to counter their good-time image. 'Bad Man' has always been deranged, but tonight it borders on the violent, with James threatening one hapless audience member: "Fockin' calm it or I'll fockin' have yer outside." 'Waiting For The Heartaches' benefits from a dose of spit and bile that results in messy Geordie mosh action.

When the tempo calms, with 'Shadows Fall' and 'Calendars And Clocks', however, the quality of the songs is what becomes apparent. The former is a piece of brilliant pop hewn from the dark stuff of Jim Morrison's muse, while tonight the latter sounds, quite simply, heartstopping. What they lack in raw energy, they amply make up for in fragile-headed beauty.

Then there's the banter – the kind Oasis used to indulge in before they got all po-faced. When the crowd respond in the affirmative to Duffy's "Who wants to hear a song called 'Dressed Like A Nipple'?", Skelly bites back: "Only if yer good. If not, we'll play Cast covers."

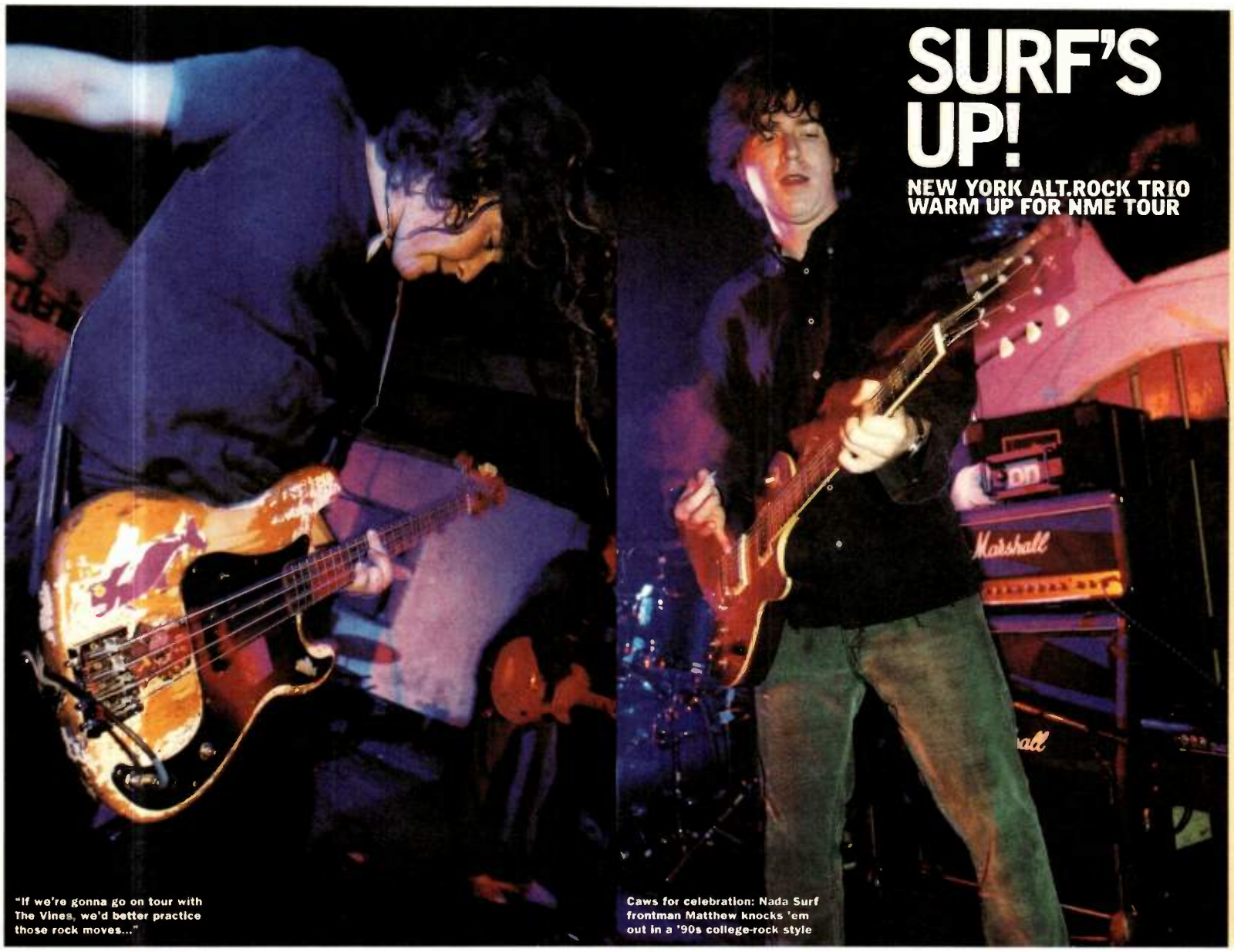
They bid us farewell with a distended ten-minute version of 'Goodbye'. There's no encore – there's nothing left to say. It's been a spaced-out mystery tour, taking in love, loss, darkness, light and nipples along the way. But this is only the beginning.

Barry Nicolson

The Coral: nautical but nice

SURF'S UP!

NEW YORK ALT.ROCK TRIO WARM UP FOR NME TOUR



"If we're gonna go on tour with The Vines, we'd better practice those rock moves..."

Caws for celebration: Nada Surf frontman Matthew knocks 'em out in a '90s college-rock style

NADA SURF
London W1 Borderline

Tonight's show, like the rest of Nada Surf's brief tour, serves as a warm-up for their *NME*-sponsored outing with The Vines. On the face of it, this veteran New York trio, all staring at the wrong side of 30, couldn't be more different than Craig Nicholls and his junk food-fed henchmen.

They don't do a lot onstage. They stroll on smiling, assume positions and stay there until the end of the gig. Frontman Matthew Caws fiddles nervously with his hair. As spectacles go, it's hardly Fischerspooner.

Like The Vines, though, Nada Surf's inspiration is drawn from the sounds of the early-'90s college rock boom. But while The Vines pour everything through a Nirvana filter, Nada Surf chip a little from indie-rock and jangle-noise pop pioneers Sebadoh, a bit from prime Teenage Fanclub and quite a lot from the smouldering angst of US alt.rock nearly-men Buffalo Tom. It's a peculiar and old-fashioned brew, but it melds in a way that's deeply satisfying.

Most of tonight's material is lifted from new album 'Let Go' and it has a deceptive menace and charge that was glossed over in the studio. While the sounds of 'Fruit Fly' and 'Inside Of Love' charm, Caws' words of loss, fear, displacement and confusion have a disquieting edge and steel that more brash bands in the new rock vanguard would kill for. Their sardonic ascent starts here.

Paul McNamee

THE BUTTERFLIES OF LOVE
London Shoreditch 93 Feet East

Two years ago, New Haven's Butterflies Of Love charmed the UK with 15 gigs in as many days. Seriously, you couldn't enjoy a swift Sunday afternoon half in a London pub without them turning up, instruments in hand, and winning you over with haunting, folky pop and suave, collegiate looks to die for.

Since then, two things have changed. Firstly, a hundred other US bands have come over and not so much charmed the UK as rogered us senseless at the bus stop. Also, singer Daniel Greene's hair has gone west, leaving him looking uncomfortably like Iain Duncan Smith.

Which is a shame, because he sings the keening, dreamy pop confections like 'Wild' and recent single, 'Dream Driver'. In contrast, Jeffrey Greene – sole keeper of the Butterflies' cheekbones, no relation – groans through more mean-spirited Nick Cave territory and grouches constantly about the sound.

Of course, they're still capable of rocking like Neil Young fronting Joy Division – all fuzz guitar and glacial synthscapes – and should be a welcome presence on Peel shows for years to come. But, like their spiritual forebears The Go-Betweens, they're probably destined for eternal cult status.

Martin Horsfield

THE DARKNESS/ THE RAVEONETTES
London King's Cross Water Rats

The tube strikes have rendered London full of twitchy bus-dependent lunatics, so tonight the Water Rats is far from crammed as Denmark's Raveonettes appear. Despite inevitably being lumped in with the leather jacketed new rock'n'roll brigade, the black-clad band have more to them than shop-soiled stadium rock licks or battered garage records.

'Attack Of The Ghost Riders' is a pulsing build-up of relentlessly jagged chords, while 'That Great Love Sound' tramples onto Velvet Underground territory. Plus, in a world currently overflowing with identikit Strokes blokes, singer/bassist Sharin Foo's a tambourine-brandishing punk princess. Classy.

The Darkness are an appalling cabaret act for broken-down Camden-dwellers whose brains have rotted through too much cider and black; a tenth-rate parody of rock music which wouldn't even pass muster on the Edinburgh Fringe. A spirit-sapping 'ironic' take on Queen and AC/DC, the only genuine darkness they're ever likely to experience is when a passing music lover takes a carrier bag and knots it around their necks.

Leonie Cooper

LOMAX/JARCREW
London Camden Dublin Castle

Jarcrew come from Ammanford, which is a town in South Wales, although they claim to be from outer space. Stealing their moves from jerky American skronk-rock, the five combine the late Pavement's knack for fractured melody with antsy guitar scree and bodypopping. They end their set with singer Kelson Mathias moonwalking across the stage, heaving a chunky '80s ghetto-blaster and himself into the front row. All of which is good, obviously.

Lomax are three men who share The Libertines' east London postcode, but are more fixated with Sabbathy sludge rock and early-'80s punk funk stylings than Chas & Dave and Merrie Olde England. Taking the sounds of the drizzly old Thatcher years (a time when stern young men in long grey coats tried to hitch radical politics and piano wire punk guitars to a funk undercarriage) as their starting point, the trio employ hefty cables of bass with a guitar that sounds like tape unspooling and weird Cockney gospel prolapse singing. It's the most inventive, original and invigorating noise *NME*'s heard in a fucking *age* and further proof that the underground is in exceedingly rude health.

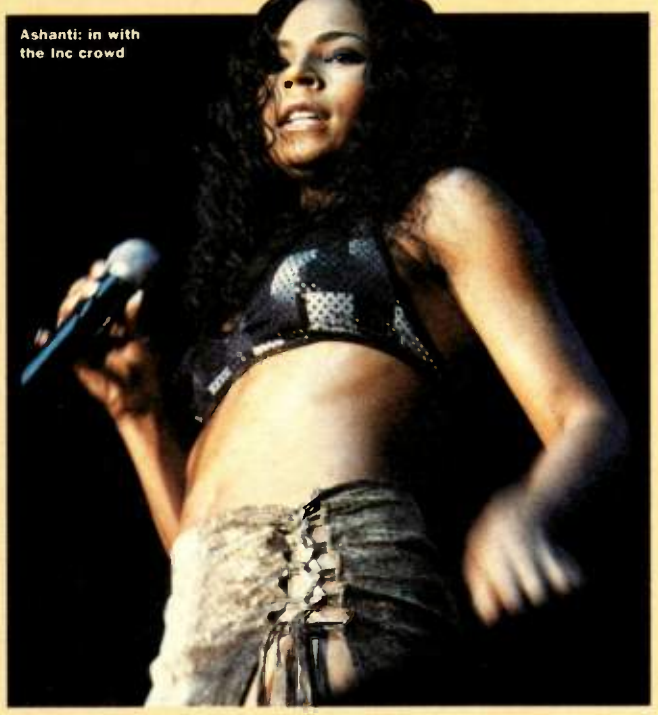
Pat Long

Lomax: front-runners for Cockney Gospel Prolapse Band Of The Year

PHOTOGRAPHY: ANDY WILLSHER/SANNA CHARLES

TOUCHED BY THE HAND OF GOTTI

MURDER INC BOSS PROVES HE'S KING OF THE R&B PRODUCERS WITH HELP FROM A FEW OF HIS STARS



Ashanti: in with the Inc crowd

JA RULE/ASHANTI/ ROMEO
London Wembley Arena

Oh dear. Romeo looks a little out of place as he finishes 'Romeo Dunn' and runs offstage. No wonder – everyone else on tonight's bill is a Murder Inc artist, and this whole bash must feel like going round MI head honcho Irv Gotti's house for tea. Even without big hitters like J.Lo, this is Murder Inc's party and the Brit contingent look left out.

Still, R&B sensation Ashanti is a revelation, taking an accomplished but often uneventful debut album and conjuring it into a live experience that's funny, elegant and funky. A male audience member is sought to join her onstage, and when Marlon ("representing Luton") is chosen for an Ashanti lapdance all hell breaks loose. 'Unfoolish' closes her set perfectly.

Ja Rule may lack the onstage charisma of his protegée but he and Irv make a diverting double act (at one point, apropos nothing, Irv soaks Ja in water). Fellow Murder Inc star Charli Baltimore helps pep things up along the way too.

Ultimately, the Murder Inc crew's live potency is validated by the fact that while Ashanti and Ja Rule have enjoyed their biggest hits as guest vocalists – 'Rainy Dayz' and 'What's Luv?' come and go tonight – no-one misses Mary J Blige or Fat Joe.

As So Solid spin off wildly in their different directions, maybe Romeo should be taking notes on perfecting the art of the extended pop family.

Peter Robinson

Ja: he rules

ECHOBOY
Glasgow King Tut's Wah Wah Hut

While Echoboy's Richard Warren has spent the last few years navigating the outer limits of space-rock excess, forthcoming album 'Giraffe' sees the tiny Liverpudlian add handfuls of pop flavouring to his futurist music. It's easy to be cynical about such a move, particularly as his previous three albums haven't exactly had the world battering down the door of his spacepod, but tonight, unveiled in its near entirety, 'Giraffe' sounds like his finest work yet.

Where other space-rock architects make like po-faced ice sculptures, Warren's pop-imbued electro-mash is as accessible as it is inspirational, as warm as it is cool. Throbbing Numan-esque disco-pounder 'Lately Lonely' sounds like a kids' TV theme. 'Automatic Eyes', meanwhile, is sweetly unpretentious New Order-style electro-pop. And when it comes to old-school cosmic-rock exploration, the 'Boy proves he can still rock like a mountain. Genius motorik odyssey 'Wasted Spaces', for example, could easily give Neu! a run for their Deutschmark.

"It's never gonna happen to me", warbles Warren, sadly, during 'Good On TV'. Don't be so sure. With a push, a shove and pinch of intergalactic justice, the universe could be Echoboy's yet.

Sarah Dempster

SEACHANGE
London Camden Monarch

It might look crowded up onstage but, in these days of The Polyphonic Spree, the fact that Nottingham's Seachange have six members hardly seems like an extravagance. Yet, for a band perfectly poised to capitalise on the guitar noise explosion, half a dozen is still at least two more people than current orthodoxy suggests is decent.

But Seachange are not just another band making a racket in the metaphorical garage. After all, they include a violinist, they occasionally do space-rock ('Glitterball'), and singer Dan prowls the stage like Richard Ashcroft modelling Julian Casablancas' hair.

They are also dark, intense and serious. 'Stay Or Move' is scratchy new wave with a piercing stab of noise posing as a chorus, 'Come On Sister' is half Irish folk lament and half scraped cacophony, and their debut single 'Superfuck', confusingly, seems to be about dinosaurs becoming extinct because they failed to instigate a space programme. More importantly, it's also melodic, febrile and stop-the-traffic messy.

In these early days, Seachange already exhibit the dark propulsion of Black Rebel Motorcycle Club, the addled mayhem of The Datsuns, and the furrowed brow intensity – not to mention potential – of early Idlewild. Chalk them up now as another new guitar band worth keeping a very close eye on.

Jim Alexander

PONY CLUB
London Kensington Royal Albert Hall

It could've ended in disaster. Mark Cullen is the Westlife-haired indiebabe who once claimed he'd kill himself if he didn't become a pop star. His latest stab at trapping the slippery otter of chart success – Pony Club's debut album 'Home Truths' – is an unsettling slab of council-block paranoia-pop with a sprinkle of domestic violence that sounds like the last Ash album snorting a bucketload of bad ketamine. And now he's making his live London debut in front of a crowd that are only here to throttle each other over a thread of Morrissey's Sacred Shirt. Gulp, they'll be scraping his brains off the Albert Hall organ come Moz-time...

It starts shakily. Nerves hobble 'Fuck With My Heart' and 'Flakey Wife' but, just when we're starting to feel like we're stuck in a piss-drenched lift with a clinically depressed Erasure, Mark throws the bloodstained net curtains wide and lets the tunes shine in. Stripped of the album's itchy smack-nightmare wobbliness and BBC sound effects from gritty documentaries about battered single mothers in Hounslow, 'CCTV' and 'What Did You Expect' blossom into dome-quaking wonders, while the broken home bathos of 'Happy Families' could make Ainsley Harriott weep all the way to the pill cupboard. Backstage, one presumes, Mark's noose roadie resigns.

Mark Beaumont

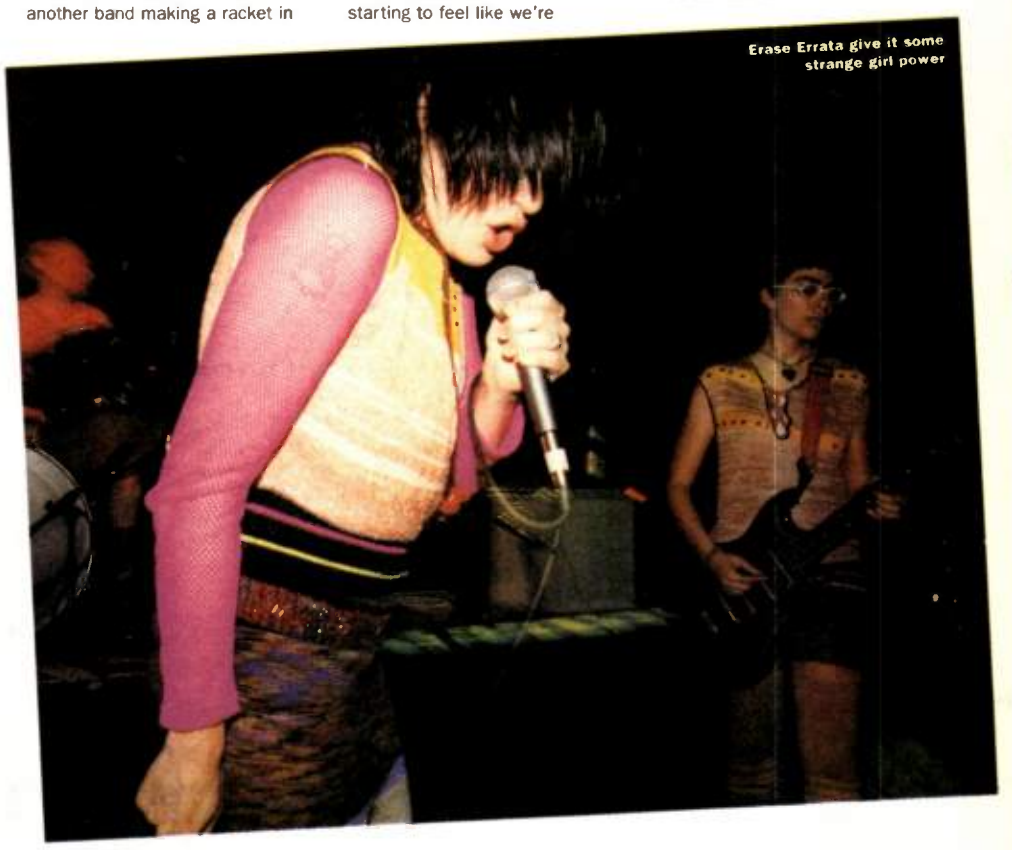
ERASE ERRATA
London W1 Metro

The most fashionable guitar sound of 2002, in case you hadn't noticed, resembles a cheese grater being played with a spanner at speed. Tonight it's deployed by Erase Errata, four women in severe glasses who sound like Brooklyn artniks but actually hail from San Francisco.

Because, at this level now, difficult music is something like the norm. And so the titanically itchy EE have the space to prove passion and rage and joy and all the stand-bys of conventional rock can be articulated in unorthodox ways without diluting their emotional impact.

Yes, of course they rip off a lot of very truculent and unpopular music from the early-'80s. And yes, you could call them the Liars' complicated sisters, Karen O's weird friends, Kim Gordon's impeccably brought-up daughters. But none of the obvious reference points detract from the pleasures of 'Tongue Tied' or the trumpet-assisted skronk of 'Marathon': accelerating, polygonal dance music for people who'd never tried dancing 'til a few months ago. This is stroppy, exciting and excitingly confusing music as of today, and when we're sent mad by it in a few months – well, that won't be a problem either. Will it?

John Mulvey



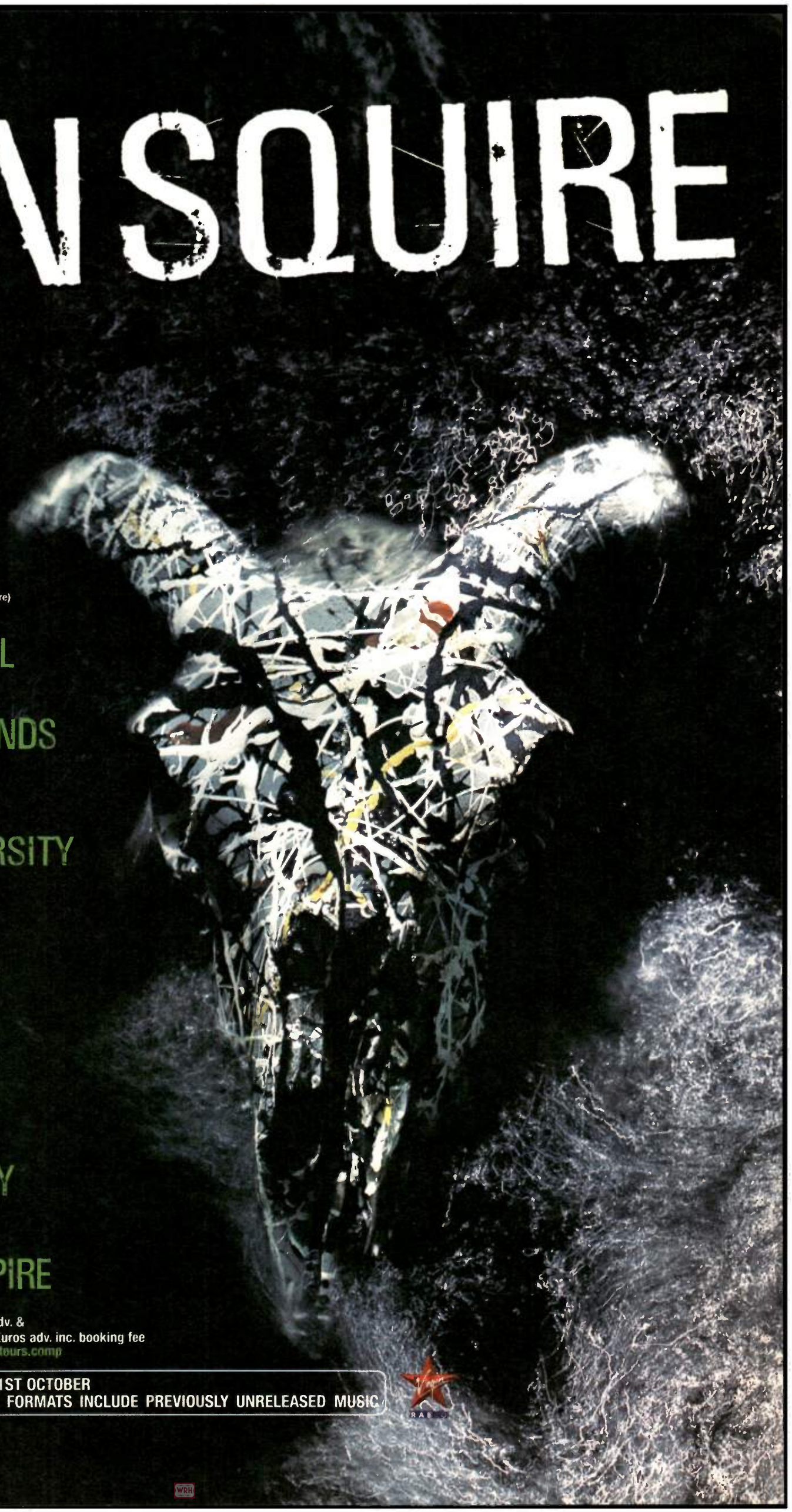
Erase Errata give it some strange girl power

PHOTOGRAPHY: JOE PLIMMER/JO McCAUGHEY

SJM Concerts present

JOHN SQUIRE

+ SPECIAL GUESTS



JANUARY 2003

FRIDAY 24TH MCD present
BELFAST LIMELIGHT
Available from Ticketmaster 0870 243 4455 or 028 9032 5942

SATURDAY 25TH MCD present
DUBLIN AMBASSADOR
Available from Ticketmaster 18909 25100, 0870 243 4455 or 01-456 9569 (Eire)

MONDAY 27TH DF Concerts present
ABERDEEN MUSIC HALL
0870 169 0100 Also from Venue B/O and Virgin Mergastores

TUESDAY 28TH DF Concerts present
GLASGOW BARROWLANDS
0870 169 0100 & Virgin Megastores

THURSDAY 30TH
NEWCASTLE NORTHUMBRIA UNIVERSITY
0191 233 0444, 0191 263 5000
Northumbria Students Union, City Hall, RPM, Reflex Records, Steel Wheels, Hot Rats & Concepts in person

FRIDAY 31ST
LEEDS UNIVERSITY
0113 244 4600, 0113 244 6677
C.A.T.S. (in union building), Jumbo Records, Crash Records & Leeds Metropolitan University all in person

FEBRUARY 2003

SUNDAY 2ND & MONDAY 3RD
MANCHESTER RITZ
0161 832 1111, 0161 236 4355
Also from Piccadilly B/O: (Virgin Megastore) in person

WEDNESDAY 5TH
BIRMINGHAM ACADEMY
0870 903 2222
Wolverhampton Civic & Swordfish Records in person

THURSDAY 6TH
SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331, 020 7344 4444, 020 7734 8932

Tickets £15 adv. except London £16.50adv., Belfast £16.50adv. & Scotland £17.50adv. (subject to booking fee), Dublin 27.20 Euros adv. inc. booking fee
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.comp

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starecase
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October 2002
Tue 15 PORTSMOUTH PYRAMID
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Wed 16 BIRMINGHAM ACADEMY
0870 771 2000
Thu 17 NOTTINGHAM ROCK CITY
0115 941 2544
Sat 19 SHEFFIELD UNIVERSITY
0114 222 8777
Sun 20 GLASGOW QMU PCL Concerts
08700 600 100

Mon 21 NORWICH UEA
01603 505 401
Wed 23 BRISTOL ACADEMY
0870 771 2000
Thu 24 MANCHESTER ACADEMY
0161 832 1111 / 0161 237 5554
Fri 25 BRIXTON ACADEMY 8PM-1AM
0870 771 2000 / 020 7403 3331 / 020 7734 8932

Tickets £12 adv / £14.00 adv London (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
Debut album Resist out now featuring the singles Hide-U, Catch, Hungry and Harder www.kosheen.com

SJM Concerts by arrangement with Primary Talent present

Underworld

plus special guests Futureshock & Darren Price (DJ)

Fri [SOLD OUT] Nov Brixton Academy Doors 8pm-1am
Sat [SOLD OUT] Nov Brixton Academy Doors 9pm-3am
Mon 11 Nov Bristol Academy
Tickets £16adv. Doors 7pm-12am. 0870 771 2000
Tue 12 Nov Sheffield Octagon
Tickets £16adv. Doors 7pm-12am. 0114 222 8777
EXTRA DATE ADDED
Wed 13 Nov Glasgow Barrowlands DJ Concerts
Th [SOLD OUT] Nov Tickets £16adv. Doors 8pm-1am. 0870 169 0100
Fri 15 Nov Manchester Apollo
EXTRA DATE ADDED
Tickets £17.50adv. Doors 8pm-1am. 0161 242 2560, 0161 832 1111
Sat 16 Nov Gatecrasher 4 @ Birmingham NEC
Feat Underworld (live) and arenas from Gatecrasher, Bugged Out and Tidy Trax.
Tickets £34adv. 9pm-6am. 0115 912 9000

All tickets subject to booking fee. 24hr cc hotline: 0871 2200 260 Online www.gigsandtours.com
The album 'A Hundred Days Off' is out now on JBO records www.underworld-jbo.com

SJM Concerts by arrangement with ITB present

DJ SHADOW

OCTOBER 2002

17th **Birmingham Academy**
0870 771 2000
EXTRA DATE ADDED
19th **Brixton Academy**
0870 771 2000
plus additional special guests:
2manydjs (Soulwax)
21st **Oxford Brookes Uni**
01865 741 1111
22nd **Norwich UEA**
01603 508 050

23rd **Leeds University**
0113 244 4600
EXTRA DATE JUST ADDED
24th **Liverpool University**
0151 256 5555
Manchester Academy
DF Concerts
28th **Glasgow Barrowlands**
0870 169 0100

Plus special guests: Fingathing, Beans (Anti Pop Consortium) & Rjd2*
* Rjd2 not appearing at Birmingham, Brixton & Oxford

Tickets £16adv. / London £18.50 (sub to bkg fee) Doors, 8pm–1am except Brixton 9pm–2am & Oxford 7pm-11pm & Leeds 7pm-12am
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
The new album 'The Private Press' out now. The new single 'Six Days' out 14th October www.djshadow.com

GROOVE ARMADA

PLUS GUESTS DirtyVegas
AND DJ JOOLS BUTTERFIELD

SATURDAY 30 NOVEMBER
MANCHESTER ACADEMY (9PM-2AM)
0161 832 1111, 0161 237 5554
MONDAY 02 DECEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 941 2544
TUESDAY 03 DECEMBER
BIRMINGHAM ACADEMY [SOLD OUT]
0870 771 2000
WEDNESDAY 04 DECEMBER
BRISTOL ACADEMY
0870 771 2000
FRIDAY 06 DECEMBER (9PM-1AM)
GLASGOW BARROWLANDS
0870 169 0100

MONDAY 09 DECEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851
TUESDAY 10 DECEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601
THURSDAY 12 & FRIDAY 13 DECEMBER (9PM-2AM)
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7403 3331, 020 7734 8932, 020 7344 4040

Tickets £15 except Mcr £17.50, Glasgow £16.50, London £17.50 (Thur) & £19.50 (Fri) (sub to bkg fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
'Goodbye Country (Hello Nightclub) out now www.groove-armada.com
An SJM Concerts & DF Concerts presentation by arrangement with Helter skelter

SJM Concerts & Metropolis Music by arrangement with Helter Skelter present

Gomez

plus special guest ARCHIVE

November
25th SWANSEA BRANGWYN HALL
0115 912 9000
26th NOTTINGHAM ROCK CITY
0115 941 2544
28th GLASGOW BARROWLANDS DF Concerts
0115 941 2544
30th LEEDS UNIVERSITY
0113 244 4600
December
1st MIDDLESBROUGH TOWN HALL
01642 242 561
2nd BLACKBURN KING GEORGE HALL
01254 582 582

3rd WOLVERHAMPTON CIVIC HALL
01902 552 121
5th OXFORD BROOKES UNIVERSITY
01865 484 750
6th FOLKESTONE LEAS CLIFF HALL
01303 253 193
8th LONDON
9th SHEPHERDS BUSH EMPIRE
0870 221 7000 020 7403 3331, 020 7734 8932

£15adv. except Lond £17.50adv.& £16 Glasgow (sub to bkg fee)
24 hr cc hotline 0871 2200 260
or online at www.gigsandtours.com
Album 'In Our Gun' out now on Hut Records

SJM Concerts by arrangement with ITB presents

Richard Ashcroft

THURSDAY 07 NOVEMBER
SHEFFIELD CITY HALL
0114 278 9789, 0114 251 7000
FRIDAY [SOLD OUT] NOVEMBER
MANCHESTER ACADEMY
SATURDAY [SOLD OUT] NOVEMBER
LIVERPOOL UNIVERSITY
MONDAY 11 NOVEMBER
BLACKBURN KING GEORGE'S HALL
01772 654 000
SUNDAY 17 NOVEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601
TUESDAY 19 NOVEMBER
WOLVERHAMPTON CIVIC CENTRE
01902 552 121
WEDNESDAY 20 NOVEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 912 9000
THURSDAY 21 NOVEMBER
NEWCASTLE CITY HALL
0191 261 2606, 0191 263 5000

SATURDAY 23 NOVEMBER
LEEDS UNIVERSITY
0113 244 4600
SUNDAY 24 NOVEMBER DF Concerts present
GLASGOW BARROWLANDS
0870 169 0100
MONDAY 25 NOVEMBER DF Concerts present
EDINBURGH CORN EXCHANGE
0870 169 0100
TUESDAY 12 NOVEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851
WEDNESDAY 13 NOVEMBER
BRISTOL ACADEMY
0870 771 2000
FRI 15 & SAT 16 NOVEMBER
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7734 8932, 020 7403 3331

All Tickets £18.50 adv Except London £19.50 adv
(subject to booking fee)
24hr cc hotline 0871 2200 260 online www.gigsandtours.com
New Single "Check the Meaning" out October 7th
New Album "Human Conditions" out October 21st
www.richardashcroft.com

SJM Concerts by arrangement with 13 Artists present

Levellers

GREEN BLADE TOUR 2002

NOVEMBER
14 LIVERPOOL Royal Court 0151 709 4321
15 SHEFFIELD Octagon 0114 222 8777
0114 251 7000
16 YORK Barbican 01904 656 688
17 MANCHESTER Academy 0161 832 1111
19 NOTTINGHAM Rock City 0115 941 2544
20 NEWCASTLE University 0191 261 2606
0191 263 5000
21 GLASGOW QMU 0141 339 8383
23 NORWICH UEA 01603 505 401
24 READING Hexagon 0118 960 6060
25 SOUTHAMPTON Guildhall 023 8063 2601
27 FOLKESTONE Leas Cliff Hall 01303 253 193
28 LONDON Shepherds Bush Empire
0870 771 2000, 020 7403 3331
29 BIRMINGHAM Academy 0870 771 2000
DECEMBER
01 ABERYSTWYTH Arts Centre 01970 623 232
02 BRISTOL Academy 0871 220 0260
03 BRIGHTON Dome 01273 709 709
04 CAMBRIDGE Corn Exchange 01223 357 851

Tickets £15adv (subject to booking fee
24 hr cc hotline 0871 2200 260 or online at www.gigsandtours.com
New album Green Blade Rising available on Eagle Records out now www.levellers.co.uk

SJM CONCERTS, METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH 13 ARTISTS PRESENT

suede

Plus special guest GEMMA HAYES

October
30 Glasgow Barrowlands 0870 169 0100
31 Aberdeen Music Hall 0870 169 0100
November
2 Liverpool Royal Court 0151 709 4321
3 Manchester Academy 0161 832 1111/0161 237 5554
4 Leeds University 01132 455 570
6 Newcastle Northumbria University 0191 233 0444
0191 261 2606
7 Birmingham Academy 0870 771 2000
8 Norwich UEA 0115 912 9000
10 Bristol Academy 0870 771 2000
11 Cambridge Corn Exchange 01223 357 851
12 Southampton Guildhall 023 8063 2601
14 Lond[SOLD OUT]pherd's Bush Empire
15 Lond[SOLD OUT]pherd's Bush Empire
16 Lond[SOLD OUT]pherd's Bush Empire

24hr credit card hotline 0871 220 0260
or buy online at www.gigsandtours.com
New album "A New Morning" out September 30th

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts by arrangment with Helter skelter present

THE CORAL

Plus Special Guests*

OCTOBER 2002

1st New SOLD OUT University
2nd Glas SOLD OUT arage
5th Man SOLD OUT r University
6th Lan SOLD OUT Sugarhouse
7th She SOLD OUT niversity
9th Cam SOLD OUT Junction
10th Lon SOLD OUT epherds Bush Empire
11th Leicester DeMontfort University 0115 912 9000
12th Bristol University 0117 929 9008
14th Exeter University Lemon Grove 01392 425 309
15th Bri SOLD OUT oncorde 2
17th Wolverhampton Wulfrun 01902 552 121
18th Live SOLD OUT University

please note change of date - original tickets still valid

20th Leeds Met University 0113 244 4600

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New single 'Dreaming Of You' out now from the debut album 'The Coral'
www.thecoral.co.uk *Please see web-site for details

SJM Concerts by arrangement with 13 Artists present

SUPERGRASS

THE LIBERTINES (EXCEPT 30TH) & ROCKET SCIENCE

OCTOBER 2002

SOLD OUT NOTTINGHAM ROCK CITY
16 NEWCASTLE NORTHUMBRIA UNI 0191 261 2606, 0191 263 5000
Regular Music present
17 GLASGOW BARROWLANDS 0870 903 3444
SOLD OUT LEEDS UNIVERSITY
SOLD OUT MANCHESTER ACADEMY
21 BIRMINGHAM ACADEMY 0870 771 2000
22 BRISTOL ACADEMY 0870 771 2000
SOLD OUT SOUTHAMPTON GUILDHALL
SOLD OUT CARDIFF UNIVERSITY
CAMBRIDGE CORN EXCHANGE
LONDON
SHEPHERDS BUSH EMPIRE

TICKETS £15ADV. (SUBJECT TO BOOKING FEE)
24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM
NEW SINGLE "GRACE" OUT NOW NEW ALBUM "LIFE ON OTHER PLANETS" OUT NOW
WWW.SUPERGRASS.COM

SJM Concerts & Metropolis Music in association with Helter Skelter presents

JJ72

plus guests INME (25th only) & MELATON (all dates)

OCTOBER 2002
DF CONCERTS

28 GLASGOW BARROWLANDS 0141 339 8383
29 MANCHESTER ACADEMY 0161 832 1111
31 BRISTOL ACADEMY 0870 771 2000
22 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
SOLD OUT EXTRA DATE ADDED DUE TO PUBLIC DEMAND
25 LONDON FORUM 020 7344 4444/020 7403 3331
27 LANCASTER UNIVERSITY 01772 654 000

NOVEMBER 2002

01 LIVERPOOL UNIVERSITY* 0151 256 5555
05 NEWCASTLE UNIVERSITY* 0191 261 2606
06 NORWICH UEA* 01603 508 050
08 LEICESTER DE MONTFORD UNI* 0115 912 9000
09 SHEFFIELD UNIVERSITY* 0114 222 8777
11 CARDIFF UNIVERSITY* 029 2023 0130
12 LEEDS METRO UNIVERSITY* 0113 244 4600
13 WOLVES WULFRUN HALL* 01902 552 121

PLEASE NOTE CHANGE OF DATES* - ALL TICKETS STILL VALID

£10.50 adv / London £12.50 adv (Subject to booking fee)
24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "Fernando" out now New album "I To Sky" out 14 October www.jj72.com NME 5.0

SJM Concerts present

Oceansize

plus guests appliance (8th-20th) & PABLO (21st-1st) (except 31st)

October

8 Reading University 0118 986 0222
9 Bournemouth University 0871 2200 260
10 Milton Keynes Zak's 0870 060 0100
11 Hull Adelphi 0871 2200 260
14 Glasgow King Tut's 0871 2200 260
15 Aberdeen Lava 01224 648 000
16 Doncaster Leopard 0871 2200 260
17 Peterborough Park 0871 2200 260
19 Manchester Roadhouse 0161 832 1111
20 Sheffield Barfly 0870 907 0999
21 Liverpool University 0151 256 5555
23 Cardiff Barfly 0870 907 0999
24 London Water Rats 020 7403 3331
25 Aldershot West End Centre 01252 330 040
26 Oxford Bullingdon Arms 0871 2200 260
28 Wolverhampton Little Civic 01902 552 121
30 Leicester Sumo 0871 2200 260
31 Northampton Soundhaus 01604 250 898

November

1 Bristol Louisiana 0117 929 9008

24hr cc hotline: 0871 2200 260 online: www.gigsandtours.com
'Relapse EP' - out Oct 21 (CD/10")
www.sizeofarocean.com

SJM Concerts present

Death in Vegas

plus guests ELECTRELANE*

October 2002

9th Wolverhampton Wulfrun Hall 01902 552 121
10th Dublin Ambassador www.ticketmaster.ie
11th Belfast Limelight www.ticketmaster.ie
12th Glasgow QMU 0870 169 0100
14th Ma SOLD OUT ter University
15th Leeds Metropolitan University 0113 244 4600
16th Bristol Academy 0870 771 2000
17th Brighton Concorde 2 01273 772 770
19th Lo SOLD OUT ackney Ocean
22nd Lo SOLD OUT LU

Tickets £10.50 except £13.50 London (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
Single 'Hands Around My Throat' from album 'Scorpio Rising' out now
*except Leeds

NME 5.0

SJM Concerts & Metropolis Music in association with 13 Artists present

THE POLYPHONIC SPREE

plus special guests ★★★ ATHLETE plus DJ Sets from: JAYWALK * BANDWAGON * & THE DESPERATE SOUND SYSTEM *

October 2002

18 EDINBURGH LIQUID ROOMS 0870 169 0100
19 SHEFFIELD LEADMILL 0845 300 4050
21 NOTTINGHAM ROCK CITY 0115 941 2544
22 MANCHESTER UNIVERSITY* 0161 832 1111
23 BRIGHTON CONCORDE 2 01273 772 770
25 NORTHAMPTON ROADMENDERS 01604 604 222
26 LIVERPOOL UNIVERSITY* 0151 256 5555
27 LONDON SH SOLD OUT DS BUSH EMPIRE +

Tickets £11adv/£13adv London (subject to booking fee)
24 hr cc hotline: 0871 2200 260, online: www.gigsandtours.com
Debut album 'The Beginning Stages of ...' out now on 679 recordings www.thepolyphonicspree.co.uk

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SJM Concerts in association with ITB present

the jeevas

Debut album 1234 out now
www.thejeevas.com

October

10 Southampton Joiners 023 8022 5612
11 Stoke The Void 0115 912 9000
12 Nottingham Rock City 0115 941 2544
14 London Underworld 020 7344 4444
15 Cambridge Boatrace 0115 912 9000
16 Brighton Pressure Point 0115 912 9000
18 Birmingham Academy BA2 0870 534 4444
19 Liverpool Uni 00151 256 5555
20 Leeds Rocket 0113 245 5570
22 Exeter Cavern 01392 425 309
23 Bristol Fleece 0117 929 9008
24 Oxford Zodiac 01865 420 042

24hr cc hotline: 0871 2200 260 online: www.gigsandtours.com

SJM Concerts by arrangement with 13 Artists present

Sparklehorse

Tuesday 26th November
Glasgow King Tut's
0870 169 0100
Wednesday 27th November
Manchester University
0161 832 1111

Tickets £12.50adv (subject to booking fee)
24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com

SJM Concerts by arrangement with Helter Skelter present

Fila Brazillia certain ratio

15/11/02 London Forum 020 7344 4040 / 0871 2200 260
17/11/02 Manchester University 0161 832 1111 / 0871 2200 260
Tickets £14.00 Lon / £12.50 Mcr (subject to booking fee)
24hr cc hotline 0870 2200 260 buy online www.gigsandtours.com

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SJM Concerts & [illegible] present THEE [illegible]

Alpinestars

DUB PISTOLS Y4K DJ SET hybrid. DJ SET

Thursday 24th October 7pm-1am cargo

Tickets £8.50adv. (subject to booking fee) 020 7734 8932, 020 7403 3331
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com

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NADA SURF

plus guests ARNOLD

October

29 LONDON INTERNATIONAL STUDENT HOUSE 020 7344 8932, 020 7403 331
30 SHEFFIELD BARFLY 0870 707 0999
31 CARDIFF BARFLY 0870 707 0999

Tickets £8adv / Lond £8adv (sub to bkng fee)
24hr cc hotline: 0871 2200 260
online: www.gigsandtours.com
New Single 'The Way You Wear Your Head' out now from the new album 'Let Go' out now on Heavenly Recordings
www.nadasurf.com, www.heavenly100.com

SJM Concerts & Metropolis Music by arrangement with ITB present

Vendetta Red

plus guests SPAN (all dates) & Little Hell (London Only)

October

09 GLASGOW KING TUTS 0870 169 0100
10 LEEDS COCKPIT 0113 245 5570
11 LONDON UNDERWORLD 020 7734 8932, 020 7403 3331
12 SOUTHAMPTON JOINERS 023 8022 5612
14 CARDIFF BARFLY 0870 907 0999

Tickets £6adv, except London £7.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260
or online www.gigsandtours.com
New EP 'Cut Your Noose' out now
www.vendettared.com

& SJM Concerts present

aim

Full Live Band!

october

16 derby old institute
17 london scala
18 bristol anson rooms
19 edinburgh liquid rooms
20 manchester ritz

Tickets £10adv. (subject to booking fee)
24hr cc ho[illegible]

Album 'Flintlaring' out now on Grand Central. Single 'Girl who Fell Through the Ice' feat Kate Rogers - out 21st October

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SJM Concerts by arrangement with Primary Talent present

THIEVERY CORPORATION

SUNDAY 13TH OCTOBER
Brighton Concorde 2
Tickets £12.00 adv. 01273 772 770

WEDNESDAY 16TH OCTOBER
Manchester University
Tickets £12.50 adv. 0161 832 1111

THURSDAY 17TH OCTOBER
London Shepherds Bush Empire
Tickets £12.50 adv. 0870 771 2000, 020 7344 4040

(All tickets subject to booking fee)
24hr cc hotline: 08701 2200 260
or buy online www.gigsandtours.com

ROUGH TRADE SHOPS ROCK N ROLL TOUR PRESENTS

THE JON SPENCER BLUES EXPLOSION

OCTOBER — PLUS GUESTS

FRI 25	LONDON MARQUEE SPECIAL ROUGH TRADE SHOPS ROCK N ROLL LAUNCH LIMITED TICKETS AVAILABLE	020 7287 0932
SAT 26	SHEFFIELD LEADMILL	0845 300 4050
SUN 27	EDINBURGH LIQUID ROOMS	08700 600 100
MON 28	LIVERPOOL UNIVERSITY	0151 256 5555
TUE 29	BIRMINGHAM ACADEMY	0870 771 2000

TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

THE ROUGH TRADE ROCK N ROLL COMPILATION IS RELEASED ON DOUBLE CD ON 21ST OCT
THE NEW SINGLE "SHAKIN ROCK N ROLL TONIGHT" IS RELEASED ON 28TH OCTOBER
TAKEN FROM THE ALBUM "PLASTIC FANG" OUT NOW. WWW.BLUESEXPLOSION.NET

WWW.MUTE.COM

PRESENTED BY METROPOLIS MUSIC, SJM CONCERTS AND PCL BY ARRANGEMENT WITH CNL

Metropolis Music, CPL and MCD by arrangement with Heller Shelter present

PAPA ROACH

with special guests Murderdolls plus hellsforheroes

November

Sat 02	GLASGOW SECC	Tickets £17.50 adv. from 0870 040 4090
Sun 03	MANCHESTER APOLLO	Tickets £17.50 adv. from 0161 242 2560, 0161 832 1111
Mon 04	DUBLIN THE POINT	Tickets ir£36.85 adv. from: 1 890 925 100
Wed 06	BIRMINGHAM ACADEMY	Tickets £17.50 from 0870 771 2000
Thu 07	LONDON BRIXTON ACADEMY	Tickets £20.00 adv from 0870 771 2000, 020 7287 0932 020 7403 3331, 020 7344 4040. All tickets subject to booking fee Buy online www.gigsandtours.com

WWW.PAPAROACH.COM The new album LOVEHATETRAGEDY out now!

NME

METROPOLIS MUSIC, SJM CONCERTS AND REGULAR MUSIC BY ARRANGEMENT WITH HELTER SKELTER PRESENT

Leaves

plus guests

OCTOBER

20	LIVERPOOL UNIVERSITY	0151 258 5555
21	YORK FIBBERS	01904 851250
22	EDINBURGH VENUE	0870 803 3444
23	MIDDLESBROUGH CORNERHOUSE	01642 253053
24	LEEDS ROCKET	0113 245 5570
26	SHEFFIELD BARFLY	0870 907 0999
27	MANCHESTER NIGHT & DAY CAFE	0161 832 1111
28	BRISTOL LOUISIANA	0870 44 44 400
29	LONDON SPITZ	

020 7287 0932 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331 PLUS USUAL AGENTS
ALL TICKETS SUBJECT TO BOOKING FEE. BUY ONLINE: WWW.GIGSANDTOURS.COM
THE STUNNING ALBUM 'BREATHE' IS OUT NOW ON B-UNIQUE/WARNER MUSIC
"THEY'RE EFFORTLESSLY EPIC, HEARTBREAKINGLY POIGNANT, ANTHEMIC AND YET INTIMATE" NME

FLOGGING MOLLY

NOVEMBER

WED	13	MANCHESTER ACADEMY	Tickets from 0161 832 1111
THU	14	CARDIFF CLUB 1 FOR BIRD	Tickets from 02920 232 199
FRI	15	GLASGOW CARNIVAL	Tickets from 0845 0623444 plus Virgin Records
SAT	16	LONDON GARAGE	Tickets from 020 7344 4040, 020 7287 0932, 020 7734 8932 plus usual agents
SUN	17	LEEDS JOSEPHS WELL	Tickets from: 0113 245 0570 and Crash Records/Zombie Records

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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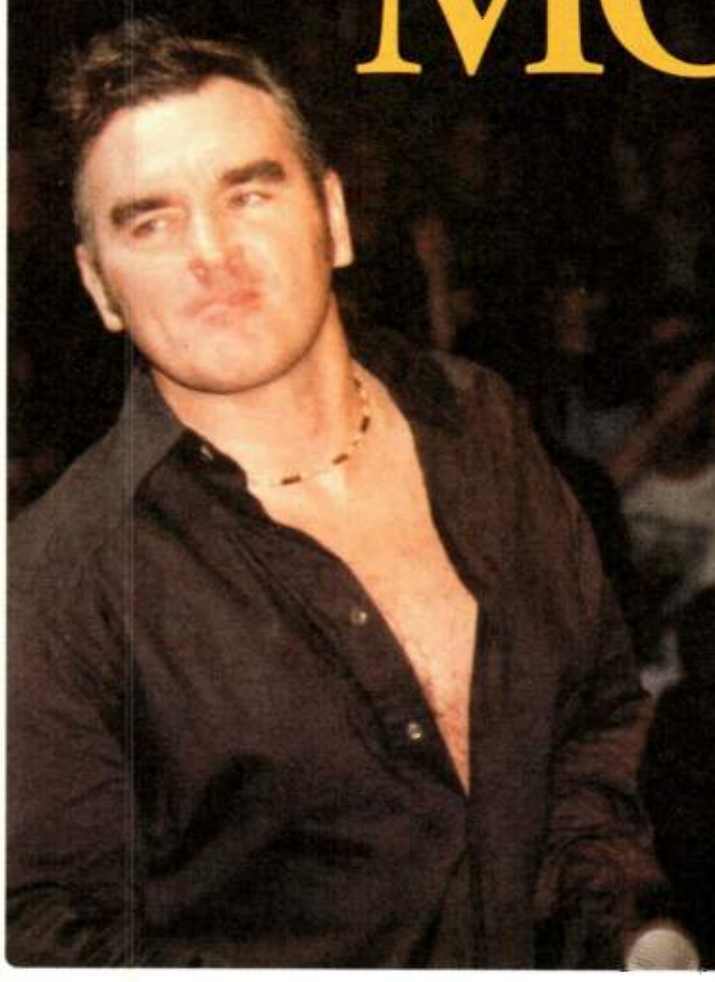
DF Concerts proudly present by arrangement with Hinc Inc.

MORRISSEY



WEDNESDAY 30 OCTOBER
BIRMINGHAM ACADEMY
0870 771 2000, 0871 2200 260

THURSDAY 31 OCTOBER
BRADFORD ST. GEORGE'S HALL
01274 752 000, 0871 2200 260

SATURDAY 2 NOVEMBER
BLACKBURN KINGS GEORGE'S HALL
01254 582 582, 0161 832 1111, 0871 2200 260

SUNDAY 3 NOVEMBER
BARROWLANDS, GLASGOW
0870 169 0100

TUESDAY 5 NOVEMBER
BRIXTON ACADEMY, LONDON
0870 771 2000, 020 7403 3331, 020 7734 8932

All Tickets £25 adv, except London £27.50 adv (subject to booking fee)
Tickets also available 24 Hour Credit Card Hotline 0871 2200 260
or buy online www.gigsandtours.com

Metropolis Music presents

Metropolis Music, SJM Concerts and CPL present

STRUNG OUT

plus very special guest **THE START**

NOVEMBER

Fri	01	GLASGOW GARAGE	0870 220 1116
Sat	02	NEWPORT TJ'S	01633 216 608
Sun	03	BIRMINGHAM ACADEMY	0870 771 2000
Mon	04	MANCHESTER UNIVERSITY	0161 832 1111
Tue	05	PORTSMOUTH WEDGEWOOD ROOMS	02392 863 911
Wed	06	LONDON MEAN FIDDLER	

Tickets: £9 adv. 020 7344 4040, 020 7287 0932. 020 7734 8932. 020 7403 3331

All tickets subject to booking fee.
Buy online: www.gigsandtours.com

Big Cheese

Brendan Benson

PLUS GUESTS medium 21

OCTOBER

SUN 13	SHEFFIELD Barfly	0114 220 3618
MON 14	BRISTOL Louisianna	0117 929 9008
TUES 15	LIVERPOOL Barfly	0870 9070999
WEDS 16	SOUTHEND Chinnerys	01702 460 440
THUR 17	LONDON 100 Club	020 7287 0932, 020 7734 8932 plus usual agents
SAT 19	MIDDLESBROUGH Empire	01642 247755
SUN 20	WOLVERHAMPTON Little Civic	01902 552121
MON 21	MANCHESTER Roadhouse	0161 832 1111
TUES 22	LEICESTER Princess Charlotte	0116 255 3956
THUR 24	ABERDEEN Lemon Tree	01224 642 230
FRI 25	DUNDEE Reading Rooms	01382 228496
SAT 26	GLASGOW Barfly	0870 1690100
MON 28	NORTHAMPTON Soundhaus	01604 250898
TUES 29	YORK Fibbers	01904 651250
WEDS 30	CARDIFF Barfly	0870 907 0999

New single 'Good To Me' out 21st October
The album 'Lapalco' out 28th October www.brendan-benson.com
Medium 21: Acting Like A Mirror EP out 4/11/02 on Temptation Records - www.medium21.co.uk

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music present

ADD N TO (X)

Plus guests (except Glasgow)
CHROME HOOF (london only)

Pink Grease.

October

Sun	13	**GLASGOW SUB CLUB** OPTIMO Tickets £5.00 adv. from: 08700 600 100 or ticketweb.co.uk
Mon	14	**SHEFFIELD FOUNDRY** Tickets £7.00 adv. from: 01142 228777
Wed	16	**LEICESTER CHARLOTTE** Tickets £8.50 adv. from: CC Hotline: 0116 255 3956
Fri	18	**LONDON HEAVEN** Tickets £10.00 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040 plus usual agents
Sat	19	**BRIGHTON OLD MARKET** Tickets £8.00 adv. from 01273 709709

All tickets subject to booking fee. Buy online www.gigsandtours.com
'Take Me To Your Leader' released Monday 7th October 2002
Brand new album 'Loud Like Nature' available Monday 21st October 2002

NOVEMBER

Metropolis Music and PCL by arrangement with T3 present

BRIGHT EYES

plus Azure Ray + The good life (selected dates only)

05	BRIGHTON KOMEDIA	01273 647100
06	LEEDS JOSEPH WELL	0113 245 5570
07	GLASGOW KING TUTS	0870 600100
08	BELFAST QUEENS UNIVERSITY	028 9066 5577
11	MANCHESTER NIGHT & DAY	0161 832 1111
12	LONDON DINGWALLS SOLD OUT	

DECEMBER EXTRA DATE DUE TO DEMAND

07	LONDON ULU	020 7287 0932, 020 7734 8932 020 7403 3331, 020 7344 4040 plus usual agents

Buy on-line: www.gigsandtours.com
All tickets subject to booking fee
www.wichita-recordings.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

hoggboy

Plus guests Nu

OCTOBER

Mon	11	NORTHAMPTON SOUNDHAUS 01604 250 898
Tue	12	SHEFFIELD LEADMILL 0845 300 4050
Mon	14	STOKE SUGARMILL 0115 912 9000
Tue	15	MANCHESTER ROADHOUSE 0161 832 1111
Wed	16	WOLVERHAMPTON LITTLE CIVIC 01902 552 121
Thu	17	GLASGOW KING TUT'S 0870 169 0100
Sat	19	BRISTOL LOUISIANA 0115 902 9000
Sun	20	BIRMINGHAM THE JUG OF ALE 0121 449 1082
Mon	21	SOUTHAMPTON JOINERS CLUB 023 8022 5612
Tue	22	CARDIFF BARFLY 0870 907 0999
Wed	23	LONDON GARAGE 020 7287, 020 7734 8932, 020 7403 3331

Tickets to all shows: £5.00 adv. (London: £7.00)
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New single 'Upside Down' out Now
Debut album 'or 87' out 7th Oct

www.hoggboy.com

Metropolis Music, SJM Concerts & CPL present by arrangement with Coda

Röyksopp's Night Out

with guests...
FC/KAHUNA Live Set
COSMOS DJ Set (Tom Middleton)
plus special guest **MISS KITTIN** (Manchester & Brixton only)

December 2002

13	Glasgow Barrowlands	0870 169 0100
15	Newcastle University	0191 261 2606
18	Birmingham Academy	0870 771 2000
19	Bristol Academy	0870 771 2000
20	Manchester Academy 9pm-2am	0161 832 1111
21	London Brixton Academy 8pm-3am	0870 771 2000 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331

24 hr CC Hotline: 0115 912 9000 or Buy On-line: www.gigsandtours.com

Röyksopp will also be appearing at the Auto Festival Saturday 14 December 2002 at Magna, Rotherham

www.royksopp.com

A Metropolis Music by arrangement with Coda Agency present

BETH GIBBONS & RUSTIN MAN

ONLY UK SHOW
Onstage 9pm. Pre-release album showcase
Wednesday 16th October
SHEPHERDS BUSH EMPIRE
Tickets £11.00 adv. from: 0870 771 2000. 020 7287 0932 020 7734 8932. 020 7403 3331. 020 7344 4040. plus usual agents . All tickets subject to booking fee
Buy online: www.gigsandtours.com
FREE ALBUM SAMPLER AVAILABLE WHEN YOU PURCHASE TICKETS
"Beth Gibbons of Portishead teams up with Paul Webb aka Rustin Man to make what will surely become one of the albums of 2002"
It's among the best albums ever made' Mojo
'Out of Season' CD / LP released 28th October www.bethgibbons.com

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

Teenage Fanclub

plus guests

NOVEMBER		
17	MIDDLESBROUGH TOWN HALL	01642 358087
18	LIVERPOOL STANLEY THEATRE	0151 256 5555
19	LEEDS METROPOLITAN UNIVERSITY	0113 244 4600
20	MANCHESTER UNIVERSITY	0161 832 1111
21	STOKE SUGARMILL	0115 912 9000
23	SHEFFIELD LEADMILL	0845 300 4050
24	NORTHAMPTON ROADMENDERS	01604 604603
25	PORTSMOUTH WEDGWOOD ROOMS	02392 863 911
27	NORWICH WATERFRONT	01603 508050
28	OXFORD BROOKES UNIVERSITY	0115 912 9000
29	BRISTOL ANSON ROOMS	0870 44 44 400

DECEMBER		
01	BIRMINGHAM ACADEMY 2	0870 771 2000
02	CAMBRIDGE JUNCTION	01223 511511
03	LONDON ASTORIA	020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7344 4040 plus usual agents
06	EDINBURGH LIQUID ROOM	0870 1690100
07	ABERDEEN LEMON TREE	01224 642 230
08	GLASGOW BARROWLAND	0870 1690100

All tickets subject to booking fee.

Buy online: www.gigsandtours.com
All tickets £10 except Portsmouth £10.50 and Scotland/London £12

'Four thousand seven hundred and sixty six seconds; a short cut to Teenage Fanclub' released November 11th

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

Roddy Frame

plus guests **mouse**

NOVEMBER

FRI	01	**SHEFFIELD MEMORIAL HALL**	0114 278 9789
SAT	02	**LIVERPOOL STANLEY THEATRE**	0151 256 5555
SUN	03	**ABERDEEN LEMON TREE**	0870 0600100
TUE	05	**GLASGOW QMU**	0870 0600100
WED	06	**MANCHESTER UNIVERSITY**	0161 832 1111
FRI	08	**LONDON ULU**	020 7287 0932 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331
SUN	10	**BRIGHTON PAVILION**	01273 325440
MON	11	**NOTTINGHAM SOCIAL**	0115 912 9000

All tickets subject to booking fee. Buy online: www.gigsandtours.com

One man, one voice, one hell of a record! **MOJO**
A songwriter's masterclass. Surf is Frame's most complete album in 20 years. **NME**
The Boy Wonder matures. He's made his finest record. Surf already sounds like a classic **THE SCOTSMAN**

THE ALBUM 'SURF' AVAILABLE ON REDEMPTION RECORDS

Metropolis Music by arrangement with The Agency present

Luna

PLUS GUESTS

Tuesday 29th October

LONDON DINGWALLS

Tickets £11.50 adv from: 020 7287 0932 CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) Ticketmaster, Tower Records and selected Virgin stores throughout London and the SE. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with Helter Skelter presents

JOHN PARISH

plus guests

Monday 25th November

LONDON UNION CHAPEL

Tickets £11.00 adv. from CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040
Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden), Ticketmaster, Tower Records and selected Virgin stores throughout London and the SE.
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with Helter Skelter present

BARRY ADAMSON

plus guests

Wednesday SOLD OUT October

LONDON MARQUEE

Tickets £15.00 adv. from CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040 plus usual agents
All tickets subject to booking fee. Buy on -line: www.gigsandtours.com

New single 'Black Amour' out now.
New Album 'The King Of Nothing Hill' released September 2nd

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

the garage

20/22 HIGHBURY CORNER LONDON N5

SAT 12TH OCT £7.50ADV — TRANS AM +GUESTS
FRI 18TH OCT £8ADV — THE BEATINGS +KINESIS +THE BLACK MADONNAS
SAT 19TH OCT £7.50ADV — FLAG PRESENTS THE CURE HEADS +GABBA +NEWMANIC +CLOSER
WED 23RD OCT £7ADV — hoggboy +NU +PARVA
SUN 27TH OCT £6ADV — 'GOLFING ON THE MOON' 4FT FINGERS • WHITMORE GASH • MIXTWITCH
THU 31ST OCT £6ADV — CLEARCHANNEL PRESENT The Darkness SWEATMASTER
SAT 2ND NOV £8ADV — KLUBTASTIC PRESENTS DEMENTED ARE GO +COFFIN NAILS +PIT BULL FARM
SUN 3 NOV £10 — SCUMFEST 2002 DJ EVERA / SHUNKEN / PROPOSER / SIZE / ZERO ZYPHER HELIOPAUSE / BED NETTLE / RISE / BREAK THE SKY
MON 4TH NOV £7ADV — 4★MARY +AUDIOGENE +TREE HEART STONE
THU 7TH NOV £6.50ADV — dukes of nothing +SISSORFIGHT +THE SEX MANIACS
SAT 9TH NOV £7ADV — METROPOLIS PRESENTS LIGHTYEAR +BIG D AND THE KIDS TABLE
SAT 16TH NOV £8ADV — METROPOLIS PRESENTS FLOGGING MOLLY
SUN 17TH NOV £7.50ADV — NEW BOMB TURKS +X-RAYS +SPEEDKILLERS
WED 20TH NOV £10ADV — COLOURS FLED +GUESTS
THU 21ST NOV £7.50ADV — DRIVE BY TRUCKERS
SUN 24TH NOV £9ADV — METROPOLIS PRESENTS snapcase

ON SALE NOW: COMPLETE STONE ROSES / DARK TRANQUILITY THE MASTERS / HEART ATTACK TOUR / WALKMEN / NEUROTIC FISH

EVERY FRIDAY 11PM - 3AM — International hi-fi — £6 ADMISSION / £4 WITH FLYER
EVERY SATURDAY 11PM - 3AM — £6 ADMISSION / £4 WITH FLYER

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin, Tower Records and Waitrose stores plus usual agents (subject to booking fee)
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garage@dialogue.co.uk

MEAN FIDDLER, SJM, METROPOLIS MUSIC AND CPL PRESENTS

Fun Lovin' Criminals

PLUS GUESTS

OCT
26 GLASGOW Barrowlands 0870 2201118 / 0141 339 8383 / www.cplweb.com
28 CRAWLEY Leisure Centre 01293 553 636
29 ST ALBANS The Alban Arena 01727 844 488
30 LONDON The Forum 020 7344 0044 / www.meanfiddler.com
31 BIRMINGHAM Academy 0870 771 2000 / www.gigsandtours.com
NOV
01 MANCHESTER Academy 0161 832 1111 / www.gigsandtours.com
03 KEELE University 01782 712 671 / 0115 912 9000
DEC
04 PORTSMOUTH Guildhall 023 9282 4385

New album BAG OF HITS out now on EMI
www.fun-lovin-criminals.co.uk www.wayahead.com

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT

SONIC MOOK EXPERIMENT
FUTURE ROCK & ROLL TOUR

CHEAP

FEATURING
TERRASHIMA
THE MARTINI HENRY RIFLES
C64
PLUS LOCAL NEW BREED SUPPORTS. BOMB PRODUCT, FAKE IDEAL, KILL 4 SUZY, JACKBOY, VALERIE, PUNISH THE ATOM, THE GRIPS, BOOKSFORUEL

UK. OCTOBER 2002

08	DERBY, VICTORIA INN	01332 740 091
09	MANCHESTER, NIGHT & DAY	0161 832 1111
11	CARDIFF, BARFLY	0870 907 0999
12	HASTINGS, CRYPT	01424 444 675
13	BRIGHTON, FREE BUTT	01273 603 974
15	LONDON, MADAME JO JO'S	020 7344 0044
16	STOURBRIDGE, ROCK CAFE	01384 390 918
17	BATH, MOLES	01225 404 445
19	COVENTRY, COLOSSEUM	024 7655 4474

SONIC MOOK 7" SERIES - TERRASHIMA 'LOSING MY GRIP' / THE MARTINI HENRY RIFLES 'LUGER 6000' OUT NOW. SONIC MOOK EXPERIMENT 2 'FUTURE ROCK & ROLL' ALBUM OUT NOW ON BLAST FIRST/MUTE

JAZZ CAFE PRESENTS

Chris Bowden

PLAYING MUSIC FROM HIS ACCLAIMED NEW ALBUM ON NINJA TUNE 'SLIGHTY ASKEW'
★★★★★ The Guardian

+DJs DOM SERVINI (MOUSEORGAN) & SIMON GOSS (WAH-WAH 45s)

Saturday 12 October
SUBTERANIA
£8 ADV / £10 DOOR 12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10
DOORS OPEN 9PM-2AM
24hr credit card hotline 020 7344 0044
or book online @ www.subterania.co.uk (tickets subject to booking fee)

SOLID proudly presents:-

HANOI ROCKS

NOVEMBER 2002 + SPECIAL GUESTS DIAMOND DOGS

Sun 3rd	MILTON KEYNES	Woughton Centre	01908 690392
Mon 4th	NORTHAMPTON	Roadmender	01604 604222
Wed 6th	DUDLEY	JB'S	01384 253597
Thu 7th	BRADFORD	Pennington's Live	01274 544455
Fri 8th	NEWCASTLE	Arena	0191 2690000
Sun 10th	LEICESTER	University	0116 2529000
Mon 11th	CLEETHORPES	Beachcomber	01472 349222
Tue 12th	MANCHESTER	The Comedy Store	0161 8321111
Wed 13th	GLASGOW	The Ferry	0141 4291010
Fri 15th	SCUNTHORPE	Baths Hall	01472 349222
Sat 16th	NOTTINGHAM	Rock City	0115 9412544
Sun 17th	BRISTOL	Bierkeller	0117 929 8514
Mon 18th	LONDON	Camden Palace	020 7387 0808

Tour Tickets/Info 01472 349222 & TICKETWEB www.solidentertainments.com

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT

BRITISH SEA POWER

OCTOBER

14	LIVERPOOL (SPECIAL GUESTS OF STEREOPHILES)	UNIVERSITY	0151 256 5555
15	OXFORD	ZODIAC	01865 420 042
20	COLCHESTER	ARTS CENTRE	01206 500 900
21	CARDIFF	BARFLY	0870 907 0999
22	MANCHESTER	NIGHT AND DAY	0161 832 1111
23	GLASGOW	KING TUT'S	0141 221 5279
25	LEICESTER	INT. ARTS CENTRE	0116 255 4854
26	BRIGHTON	PAVILION	01273 709 709
28	SOUTHAMPTON	JOINERS	023 8022 5612
29	LONDON	93 FEET EAST	020 7344 0044
30	BRISTOL	LOUISIANA	0117 929 9008
31	SHEFFIELD	BARFLY	0114 220 3618

Support from Cat On Form, Florida, The Obsession, The Tenderfoot, Scout Niblett. See local press for details...
WWW.BRITISHSEAPOWER.CO.UK WWW.ROUGHTRADERECORDS.COM

BLANCO Y NEGRO PRESENTS:

THE VEILS
&
The Delays

LIVE @ CHERRY JAM ON 14TH & 28TH OCTOBER

PLUS GUEST DJs

ADMISSION FREE BEFORE 8PM, £5 AFTER (ON STAGE 8PM)

CHUMBAWAMBA
& GERTRUDE

BENEFIT GIG FOR THE ANARCHIST BOOKFAIR

SATURDAY 19th OCTOBER
CAMDEN CENTRE Euston Road WC1

£6 in advance, £8 on night from Housmans Bookshop, 5 Caledonian Road N1, or Freedom Bookshop, Angel Alley, 84B Whitechapel High Street E1.

the REALISTICS

APPEARING LIVE
12 OCT - The Metro (Blow Up)
14 OCT - TBA
15 OCT - Club Fandango @ Dublin Castle, Camden
16 OCT - Up All Night @ Buffalo Bar, Islington
17 OCT - Sonic Mook Experiment @ On The Rocks, Shoreditch
18 OCT - Water Rats, Kings Cross
19 OCT - TBA
www.therealistics.com

Roadworks is a twice-a-year event on wheels which brings together some of the best songwriters around and puts them on tour across the country.
www.roadworksmusic.com

roadworks

LINCOLN
LOUIS ELIOT
TOM BAXTER

October
Mon 28 Brighton Komedia 01273 647100
Tues 29 Colchester Arts Centre 01206 500900
Thurs 31 Leeds Irish Centre 0113 245 5570
November
Fri 1 Leicester Sumo 02476 593247
Sun 3 Birmingham Glee Club 0870 241 5093
Mon 4 Sheffield Barfly 0870 907 0999
Wed 5 Oxford Zodiac 01865 420042
Thurs 6 London Dingwalls 020 7267 1577
Sun 17 Manchester Night & Day 0161 832 1111
Mon 18 Peterborough The Park 01733 555883

Polly Paulusma, Jim Morey, Pavlova Cat, Silvertown, Pip Neale, Abbie Lathe more tbc.

channelfly

JAZZ CAFE PRESENTS

Kiwi soul-jazz/broken-beat sax innovator

NATHAN HAINES

Nathan Haines-sax, flute, vocals Vanessa Freeman-vocals Murray Dogs-vocals Mike Patto-keyboards Williams Cumberbatch-percussion Simon Cohen-keyboards Daniel Crosby-drums Neville Malcolm-bass

WITH DJs DR. BOB JONES & LOFTY (CHILIFUNK)

SUBTERANIA
SATURDAY 16TH NOVEMBER

£10 ADV / £12 DOOR
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LIVE

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GIG GUIDE

From Wednesday October 9 to Tuesday October 15

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 9

BATH Porter Cellar Bar 01225 404445 **Fin**
BELFAST Queen's University 028 9032 4803 **Null Historical Society**
BIRMINGHAM Academy 2 0121 262 3000 **McAlmont & Butler/James Yorkston**
BIRMINGHAM Medicine Bar 0121 693 6001 **People Under The Stairs**
BOURNEMOUTH Old Fire Station 01202 503888 **Oceansize/Tetra Splendour/Appliance**
BRIGHTON Concorde 2 01273 207241 **Saint Etienne/Broadcast**
BRISTOL Academy 0870 771 2000 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
BRISTOL Anson Rooms 0117 954 5810 **Mighty Mighty Boosteones/Snuff/Consumed**
BRISTOL Fleece & Firkin 0117 945 0996 **Gemma Hayes**
CAMBRIDGE Junction 01223 511511 **The Coral/The Zutons**
CARDIFF Barfly 029 2066 7658 **Interpol/Simian**
CHELTENHAM Fish And Fiddle 01242 238001 **Madflower**
COLCHESTER Arts Centre 01206 500900 **Miss Black America**
DERBY Victoria Inn 01332 740091 **Scarlet Soho/My Alibi**
DERRY Nerve Centre 028 7126 0562 **Sinead O'Connor**
DUDLEY JB's 01384 253597 **Mushroomhead**
EXETER Cavern Club 01392 495370 **Violent Delight**
FOLKESTONE Leas Cliff Hall 01303 253193 **Number One Son**
GLASGOW Arches 0141 221 4001 **Hem**
GLASGOW Barfly 0870 907 0999 **The Beatings/Kincels**
GLASGOW Cathouse 0141 248 6606 **Capdown/Vanilla Pod/Twofold**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Vendetta Red**
GRIMSBY Spider's Web 01472 692670 **No Direction/Screamin' Stukas**
LEEDS New Roscoe 0113 246 0778 **The Telescopes/Circa 72**

LEICESTER Charlotte 0116 255 3956 **Martin Grech/New**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Machine**
LONDON Camden Dingwalls NW1 020 7267 1577 **Derp**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Boca/The Barbs/Audio Balm**
LONDON Highbury Corner Garage N5 020 7607 1818 **Jetpiano Landing/Once Over Twice/Berkeley/Smother**
LONDON Islington Marquee N1 020 7494 1449 **Barry Adamson**
LONDON Kentish Town Forum NW5 020 7344 0044 **Teploader/Alex Lloyd**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Blank Space**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Pere Ubu/Electric Prunes**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Biofeld/The Rivers/The Young Knives**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Organzeia/Bob Clarke/Junkateer**
MANCHESTER Academy 0161 275 2930 **Lostprophets/Glassjaw/The Movielife/Douglas**
MANCHESTER Night And Day Cafe 0161 236 1822 **Martini Henry Rifles/Terrashima/C64/Some Product**
MANCHESTER Roadhouse 0161 228 1789 **Audiovent**
MANCHESTER University, Union 0161 275 2930 **The Shining**
MIDDLESBROUGH Town Hall 01642 242561 **The Wildhearts/Dog Toffee**
NEWPORT TJ's 01633 216608 **Reuben**
NORTHAMPTON Soundhaus 01604 250898 **Chumbawamba**
NORWICH Waterfront 01603 632717 **Vex Red/Biffy Clyro**
NOTTINGHAM Moog Bar 0115 841 3830 **Marcof**
NOTTINGHAM Royal Concert Hall 0115 948 2626 **Beth Orton/Ed Harcourt**
PETERBOROUGH Met Lounge 01733 566100 **Ricky Warwick**
PORTSMOUTH Pyramids Centre 023 9235 8608 **Dio**
READING Fez Club 0118 958 6839 **SikTh**
SHEFFIELD Barfly 0114 278 7804 **Goldrush/Longview**
STOCKTON Georgian Theatre 01642 674115 **The Eighties Matchbox B-Line Disaster**
WOLVERHAMPTON Little Civic 01902 552121 **The Crescent/Budapest**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Death In Vegas/Electrelane**
YORK Fibbers 01904 651250 **4Ft Fingers/Whitmore/Gash/Mixtwitch**

NEW BAND OF THE WEEK

NME BRING IT ON NIGHT FEATURING INTERPOL/BRITISH SEA POWER
Monday 14

Despite the thrift-store suits, New York's Interpol are more than just another bunch of Stroke-alikes. Instead, expect majesterial indie crooning in the style of Joy Division. Support comes from like-minded Brighton '80s revivalists British Sea Power. Stanley Theatre, 160 Mount Pleasant, Liverpool (0151 709 9108), doors 7.30pm, £5 advance, £6 on the door.

PHOTOGRAPHY: SANNA CHARLES/RICHARD SKIDMORE

THURSDAY 10

BANGOR University 01248 353709 **Idlewild**
BATH Moles 01225 404445 **MASS/Evangelistas/New Rhodes**
BELFAST Front Page 028 9032 4924 **Labrat/Freebase/Skimish**
BIRMINGHAM Academy 2 0121 262 3000 **Chumbawamba**
BOURNEMOUTH Bartonka 01202 317423 **Dawn Parade/Tex La Homa**
BOURNEMOUTH Mister Smith's 01202 291617 **Sounder/Antihero**
BRIGHTON Concorde 2 01273 207241 **Cinematic Orchestra**
BRISTOL Anson Rooms 0117 954 5810 **McAlmont & Butler/James Yorkston**
BRISTOL Fleece & Firkin 0117 945 0996 **Mushroomhead**
CAMBRIDGE Boat Race 01223 508533 **Madflower/My Favourite Co-Pilot**
CARDIFF Barfly 029 2066 7658 **The Buffseeds/Brother Steve/Rezmo**
CARLISLE Sands Centre 01228 525222 **Beth Orton/Ed Harcourt**
CASTLEBAR Royal Theatre 00 3531 456 9569 **Sinead O'Connor**
CHELMSFORD Army & Navy 01245 354155 **209**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Death In Vegas/Electrelane**
EXETER Cavern Club 01392 495370 **Economine**
GLASGOW Barfly 0870 907 0999 **Berkeley**
HULL Adelphi 01482 348216 **The Eighties Matchbox B-Line Disaster**
LEEDS Cockpit 0113 244 3446 **Vendetta Red/Span**
LEICESTER Charlotte 0116 255 3956 **Goldrush/Longview**
LIVERPOOL Masque 0151 708 8708 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **Foeca**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Audiovent**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Mesmics/Neenor/Ultra Violet Pilots**
LONDON Camden Underworld NW1 020 7482 1932 **The Pietasters/Terrorgruppe**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **SikTh/PDHM/Johnny Truant**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **The Shining**
LONDON Highbury Corner Garage N5 020 7607 1818 **02BU**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Ricky Warwick**
LONDON Islington Marquee N1 020 7494 1449 **White Buffalo/Fin/Munkster**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Desolation Angels/Eliza Newman/Venis**
LONDON King's Cross Scala N1 020 7833 2022 **Sonic Animation**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Michael J Sheehy/Trash Palace/William Vincent**
LONDON Shepherds Bush Empire W12 0870 771 2000 **The Coral/The Zutons**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Seachange/The White Sport/The Blood Group**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Saint Etienne/Broadcast**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Minutemen**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Marcof/The New Tellers/Mountain Goats/Syberite**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Czars/Cardinals/Mooncalf**
MANCHESTER University, MDH 0161 275 2930 **The Wildhearts/Dog Toffee**
MANCHESTER University, Union 0161 275 2930 **Vex Red/Biffy Clyro/Reuben**
MILTON KEYNES Zaks 01908 315447 **Oceansize/Appliance**
NEWCASTLE Cluny 0191 230 4475 **Hem**
NEWCASTLE Trillians 0191 232 1619 **Raging Slab**
NEWCASTLE University 0191 261 2606 **Capdown/Twofold/Vanilla Pod**
NEWCASTLE University, Upstairs 0191 232 8402 **The Crescent/Budapest**
NEWPORT Centre 01633 662666 **Lostprophets/Glassjaw/The Movielife/Douglas**
NORTHAMPTON Soundhaus 01604 250898 **The Beatings/Kincels**
NORWICH Waterfront 01603 632717 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL**
NOTTINGHAM Angel 0115 962 5678 **Scarlet Soho/Suffer Kiss**
NOTTINGHAM Rock City 0115 941 2544 **Martin Grech/New**
NOTTINGHAM Social 0115 950 5078 **Martini Henry Rifles/Terrashima/C64/Some Product**
PETERBOROUGH Met Lounge 01733 566100 **Jesse James/Sap**
PETERBOROUGH Park 01733 310383 **Caffeine**
PORTSMOUTH Pyramids Centre 023 9235 8608 **Mighty Mighty Boosteones/Snuff/Consumed**
SALISBURY Black Pig 01722 501858 **Number One Son**
SHEFFIELD Barfly 0114 278 7804 **Interpol/Simian**
SHEFFIELD University 0114 222 8777 **Miss Black America/Tetra Splendour**
SOUTHAMPTON Joiners 023 8022 5612 **The Jeevas**
SWINDON Furnace 01783 534238 **Lightyear/No Comply**
SWINDON Oasis Leisure Centre 01793 445401 **Teploader/Alex Lloyd**
WARWICK Arts Centre 024 7652 4524 **Kathryn Williams/Damien Rice**

FRIDAY 11

ABERDEEN Lava 01224 648000 **Berkeley**
BELFAST Limelight 028 9032 5942 **Death In Vegas/Electrelane**
BIRMINGHAM Academy 2 0121 262 3000 **Bowling For Soup/Jesse James/Farse**
BOURNEMOUTH Mister Smith's 01202 291617 **My Deaf Audio**
BRADFORD 1 In 12 Club 01274 734160 **Trans Am/Bilge Pump/Itch**
BRIGHTON Hanbury Ballroom 01273 605789 **The Czars/Scout Niblett**
CARDIFF Barfly 029 2066 7658 **Martini Henry Rifles/Terrashima/C64/Some Product**
CLEETHORPES Winter Gardens 01472 692925 **Caffeine**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Supergrass/The Libertines/Rocket Science**
EXETER Cavern Club 01392 495370 **Star Bodixa**
GLASGOW Barfly 0870 907 0999 **Martin Grech/New**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Interpol/Simian**
GLASGOW Strawberry Fields 0141 221 5911 **Big Boss Man**
HANLEY Sugarmill 01782 214991 **Puressence/Echoboy**
HARLOW Square 01279 305000 **Foamers/Mainline/Skirtbox**
HIGH WYCOMBE White Horse 01494 527672 **Terrorgruppe**
HULL Adelphi 01482 348216 **Oceansize/Appliance**
LEEDS Rocket 0113 244 3446 **The Beatings/Kincels**
LEICESTER Charlotte 0116 255 3956 **Chumbawamba**
LEICESTER De Montfort University 0116 255 5576 **The Coral**

PICK OF THE WEEK

THE BEATINGS

Having supported The Von Bondies, the Yeah Yeah Yeahs and The Libertines, fiery garage punk Londoners The Beatings set out on their own headline tour. Formed just over a year ago, their electrifying punk racket has sparked frenzied audience reactions. It's also prompted My Bloody Valentine guitarist Kevin Shields to produce their new single 'Bad Feeling', which is out on October 14. Catch their raw energy at the Glasgow Barfly (October 9), Northampton Soundhaus (10), Leeds Rocket (11), Oxford Zodiac (12), Wolverhampton Little Civic (14) and Southampton Joiners (15).

LEICESTER Sumo 07855 473561 **The Eighties Matchbox B-Line Disaster**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Firefly/Sounder**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Barefoot Bushman/Bent Jansen/Planet Tyler**
LONDON Camden Underworld NW1 020 7482 1932 **Vendetta Red/Little Hell/Span**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Pitchshifter/The Kennedy Soundtrack/ThisGIRL/Vacant Stare**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Tony Joe White**
LONDON Hammersmith Apollo W6 0870 606 3400 **Darren Hayes**
LONDON Highbury Corner Garage N5 020 7607 1818 **Glassjaw**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Brain Of Morbius/Le Mono**
LONDON Kentish Town Forum NW5 020 7344 0044 **Mighty Mighty Boosteones/Snuff/Consumed**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Saluki/People's Revolutionary Choir/John Devlin**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Cinematic Orchestra**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Little Barrie/Kevin Iverson**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Madflower**
MANCHESTER Dance House Theatre 0161 237 9753 **Kathryn Williams/Damien Rice**
MANCHESTER Evening News Arena 0161 930 8000 **Coldplay/Idlewild**
MANCHESTER University, MDH 0161 275 2930 **Capdown/Vanilla Pod/Twofold**
MANCHESTER University, Union 0161 275 2930 **Mushroomhead**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **Number One Son**
NEWCASTLE City Hall 0191 261 2606 **Beth Orton/Ed Harcourt**
NORTHAMPTON Roadmender Centre 01604 604222 **McAlmont & Butler**
NORTHAMPTON Soundhaus 01604 250898 **Hoggboy/Hu/Kapowski**
NORWICH Assembly House 01603 626402 **Boo Hewerdine**
OLDHAM Castle 01706 882759 **Scarlet Soho/Pop Threat**
OXFORD Zodiac 01865 420042 **The Buffseeds**
SHEFFIELD Corporation 0114 276 0262 **Violent Delight**
SHEFFIELD Leadmill 0114 221 2828 **Vex Red/Biffy Clyro/Reuben**
SOUTHAMPTON Joiners 023 8022 5612 **The Queers/Sidewinder**
STOKE Void 0870 534 4444 **The Jeevas**
TRAMORE South 00 35351 393095 **Sinead O'Connor**
TUNBRIDGE WELLS Forum 01892 530411 **The Pietasters**
WHITEHAVEN Civic Hall 01946 852821 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
YEOVIL Labour Club 01935 423450 **Lightyear**

SATURDAY 12

ABERDEEN Lava 01224 648000 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
ALDERSHOT West End Centre 01252 330040 **Terrorgruppe/Not Katies**
BEDFORD Esquires 01234 340120 **Goldrush/Longview**
BELFAST Limelight 028 9032 5942 **Supergrass/The Libertines/Rocket Science**
BIRMINGHAM O'Neill's 0121 616 7821 **209**
BLACKBURN King George's Hall 01254 582582 **Caffeine**
BRIGHTON Centre 0870 900 9100 **Paul Weller**
BRIGHTON Concorde 2 01273 207241 **Chumbawamba**
BRISTOL University 0117 929 9008 **The Coral**
CARDIFF Barfly 029 2066 7658 **The Eighties Matchbox B-Line Disaster**
COVENTRY Colosseum 024 7655 4473 **Martin Grech/New**
DUNDEE Westport Bar 01382 200993 **Berkeley**
EDINBURGH Liquid Rooms 0131 225 2564 **Vex Red/Biffy Clyro/Reuben**
FARNBOROUGH Tumbledown Dick's 01252 542055 **Dawn Parade**
GLASGOW Garage 0141 332 1120 **Bowling For Soup/Jesse James/Farse**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Garlic/The Kittens/Sustained**
GLASGOW QMU 0141 334 4568 **Death In Vegas/Electrelane**
HARLOW Square 01279 305000 **Miss Black America**
HASTINGS Crypt 01424 444675 **Martini Henry Rifles/Terrashima/C64/Some Product**
HIGH WYCOMBE White Horse 01494 527672 **The Pietasters/The Filaments/Spankboy**
HULL Moriarty's 01482 228436 **Scarlet Soho/Pop Threat**
ISLE OF WIGHT Ryde Arena 01983 615155 **Teploader/Alex Lloyd**
KILLARNEY NEC 00 353 643 6000 **Sinead O'Connor**
LANCASTER Yorkshire House 01524 64679 **Madflower/My Favourite Co-Pilot**
LEEDS Cockpit 0113 244 3446 **Capdown/Vanilla Pod/Twofold**
LEEDS Wardrobe 0113 230 2113 **Big Boss Man**
LIMERICK Hi Stool 00 35349 854 4880 **Interpol**
LIVERPOOL Stanley Theatre 0151 709 9108 **Puressence/Echoboy**
LONDON Brixton Academy SW9 0870 771 2000 **Lostprophets/Glassjaw/The Movielife/Douglas**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Junk TV**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Chevrons/Howard Brown Super Sound**
LONDON Camden Underworld NW1 020 7482 1932 **Sex Gang Children/Altered States**
LONDON Hackney Ocean E8 020 7314 2800 **Leningrad Cowboys**
LONDON Hammersmith Apollo W6 0870 606 3400 **Darren Hayes**
LONDON Highbury Corner Garage N5 020 7607 1818 **Trans Am**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Vermont/Love Is All**
LONDON Holborn Conway Hall WC1 020 7242 8032 **Coil/Gorodisch/Wigwam/Iain Sinclair/Mount Vernon Arts Lab**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Lostcrash/Imperial Leisure**
LONDON Kingston Peel 020 8546 3516 **Mahumodo**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Uncle Rocks/The Realistics/Corporation Blend**
LONDON Wembley Arena 0870 739 0739 **A-ha**
MANCHESTER University, MDH 0161 275 2930 **Cinematic Orchestra**
NEWCASTLE University 0191 261 2606 **Violent Delight**
NOTTINGHAM Rock City 0115 941 2544 **The Jeevas**
NOTTINGHAM Rock City, Basement 0115 941 2544 **Tuff**
OXFORD Zodiac 01865 420042 **The Beatings/Kincels**
PORTSMOUTH Horseshoe 023 9282 0293 **Soon The Darkness/Wheels/Disoma**
SHEFFIELD Barfly 0114 278 7804 **Kid Galahad**
SHEFFIELD Leadmill 0114 221 2828 **Hoggboy/Hu**
SOUTHAMPTON Joiners 023 8022 5612 **Vendetta Red/Span**
STOKE Keele University 01782 621111 **Idlewild**
SWINDON George 01793 536535 **No Direction/Screamin' Stukas**
TUNBRIDGE WELLS Forum 01892 530411 **Pornorphans/Throat/Bardot/Flict**
WHITCHURCH Testbourne Theatre 07810 264089 **Lightyear**

SUNDAY 13

ABERDEEN Music Hall 01224 641122 **Beth Orton/Ed Harcourt**
BRIGHTON Concorde 2 01273 207241 **Thievery Corporation**
BRIGHTON Freebutt 01273 603974 **Martini Henry Rifles/Terrashima/C64/Some Product**
BRISTOL Fleece & Firkin 0117 945 0996 **Athlete/Simian**
CARDIFF Barfly 029 2066 7658 **My Deaf Audio/Funeral For A Friend/Open Fire**
CARDIFF Coal Exchange 029 2049 4917 **Kathryn Williams/Damien Rice**
DERBY Old Institute 01332 381770 **Banco De Gaia**
DUBLIN Spirit 00 3531 877 9999 **Interpol**

CONTINUES PAGE 61

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Sun	13	Cardiff Coal Exchange	02920 230130
Mon	14	Bristol St Georges	0117 923 0359
Tue	15	Cambridge Junction	01223 511 511
Thu	17	Glasgow Cottier Theatre	0870 169 0100
Fri	18	Aberdeen Lemon Tree	01224 642230
Sat	19	Edinburgh La Belle Angele	0870 169 0100
Mon	21	Liverpool Philharmonic Hall	0151 709 3789
Tue	22	Newcastle Opera House	0191 232 0899
Wed	23	Loughborough Town Hall	01509 231914
Thu	24	Brighton Concorde 2	01273 772770
Sun	27	London Old Vic	020 7369 1722
Mon	28	Leeds Varieties	0113 2430808

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10th November
RICHARD ASHCROFT
15-16th November
MORCHEEBA
22-23rd November
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28th November
A
29th November
DISTURBED
1st December
THE DOVES
2nd December
NICKELBACK
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TEENAGE FANCLUB
3rd December
STEREO MCs
5th December
MANIC ST PREACHERS
7th December
GOMEZ
8-9th December
BADLY DRAWN BOY
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Want the listings weekly? Just send a blank email to listings@barflyclub.com. If you have any questions, you can send an email to: info@barflyclub.com.
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MON 14	ME AGAINST THEM + FIVE ASH DOWN + VIOLA VENICE
TUE 15	THE MILLIONAIRE + THE MAGENTA HOUSE + RED ROUTE

FROM PAGE 59

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GALWAY O'Malley's 00 35390 542600 **Labrat/Freebase/Skiniab**
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GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **4Ft Fingers/Gash/Whitmore**
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HULL Adelphi 01482 348216 **Kid Galahad**
LANCASTER University 01524 65201 **Leafeater**
LEEDS Bassment 0113 245 0689 **The Queers/Skimmer/Effervescent**
LONDON Brixton Windmill SW2 020 8671 0700 **Hollowphonic/Tex La Homa**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Mahumodo/ Hiding With Girls/Eden Main**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Silverskin/The Calm Before/ Montoya**
LONDON Camden Underworld NW1 020 7482 1932 **Pornorphans/Throat/Bardot/Flict**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Tony Joe White**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **In Flames/Soilwork/ PAIN**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Shakinki/Murdock**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Sonnet**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Method**
LONDON Kingston Peel 020 8546 3516 **No Direction/Screamin' Stukas**
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MANCHESTER Apollo 0161 242 2560 **Motörhead/Anthrax/Hawkwind**
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MIDDLESBROUGH Town Hall 01642 242561 **Bowling For Soup/Jesse James/Farse**
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NEWCASTLE University Of Northumbria 0191 232 6002 **Vex Red/Biffy Clyro/Reuben**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **McAlmont & Butler/James Yorkston**
PRESTON University Of Central Lancashire 01772 201201 **Puressence/Echoboy**
SHEFFIELD Barfly 0114 278 7804 **Brendan Benson**
SHEFFIELD University 0114 222 8777 **Capdown/Vanilla Pod/Antimaniax**
SOUTHAMPTON Joiners 023 8022 5612 **The Buffseeds**
WOLVERHAMPTON Little Civic 01902 552121 **Goldrush/Longview**

MONDAY 14

ABERDEEN Dr Drakes 01224 596999 **209**
BRIGHTON Centre 0870 900 9100 **Coldplay/Idlewild**
BRIGHTON Concorde 2 01273 207241 **McAlmont & Butler/James Yorkston**
BRISTOL Fleece & Firkin 0117 945 0996 **Goldrush/Longview**
BRISTOL Louisiana 0117 926 5978 **Brendan Benson**
BRISTOL St George's Hall 0117 923 0359 **Kathryn Williams/Damien Rice**
CAMBRIDGE Portland Arms 01223 357268 **Venetian Snares**
CARDIFF Barfly 029 2066 7658 **Vendetta Red/Span**
CARDIFF Sam's Bar 029 2034 5189 **No Direction/Screamin' Stukas**
CHELMSFORD Army & Navy 01245 354155 **MASS/Girls That Scratch/C64**
DERBY Victoria Inn 01332 740091 **Lightyear/Antimaniax**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Mushroomhead**
EDINBURGH Venue 0131 557 3073 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
EXETER University, Lemon Grove 01392 263519 **The Coral**
FOLKESTONE Leas Cliff Hall 01303 253193 **Toploader/Alex Lloyd**
GLASGOW Barfly 0870 907 0999 **Violent Delight**
GLASGOW Clyde Auditorium 0141 248 3000 **Motorhead/Anthrax/Hawkwind**
GLASGOW Concert Hall 0870 903 3444 **Beth Orton/Ed Harcourt**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Oceansize/Crysoul/Appliance**
HANLEY Sugarmill 01782 214991 **Hoggboy/Nu**
LEEDS Cockpit 0113 244 3446 **Kid Galahad**
LEEDS Joseph's Well 0113 203 1861 **Scarlet Soho/Pop Threat**
LIVERPOOL Stanley Theatre 0151 709 9108 **Interpol/British Sea Power**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Corrigan/Jet**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Boy Genius/The Favours/ Agent Olive**
LONDON Camden Underworld NW1 020 7482 1932 **The Jeevas**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Stewboss/Dolly Varden**
LONDON Covent Garden Spot WC2 020 7379 5900 **Waste/Glow**
LONDON Croydon Cartoon 020 8239 1616 **Kharkov Diners**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Dopamine/Skinflik/Majika**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Me Against Them/Viola Venice**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Lovelies/94 Rodeo/ Indigo Jones**
LONDON Putney Half Moon SW15 020 8780 9383 **Wob**
MANCHESTER University, Union 0161 275 2930 **Death In Vegas/Electrelane**
MILTON KEYNES Stables 01908 280800 **Tony Joe White**
NEWPORT TJ's 01633 216608 **Labrat/Freebase/Skiniab**
NORWICH Waterfront 01603 632717 **Bowling For Soup/Jesse James/Farse**
NOTTINGHAM Junktion 7 0115 970 4662 **Terrorgruppe/The Filaments**
NOTTINGHAM Rock City 0115 941 2544 **Killswitch Engage/Five Pointe O**
NUNEATON Caddy Club 024 7637 4778 **The Queers/Skimmer/Effervescent**
OXFORD Zodiac 01865 420042 **Martin Grech/Mew**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Metropolis**
SHEFFIELD Barfly 0114 278 7804 **Miss Black America**
SHEFFIELD Foundry 0114 222 8777 **Add N To (X)**
TUNBRIDGE WELLS Forum 01892 530411 **Cave/Giant Spider/AV Out**
WOLVERHAMPTON Little Civic 01902 552121 **The Beatings/Kinesis**

TUESDAY 15

ABERDEEN Lava 01224 648000 **Oceansize/Appliance**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Venetian Snares**
BIRMINGHAM NIA 0121 780 4133 **Motörhead/Anthrax/Hawkwind**
BLACKBURN North Bar 01254 682670 **Kid Galahad**
BOURNEMOUTH International Centre 01202 456456 **Coldplay/Idlewild**
BRIGHTON Concorde 2 01273 207241 **The Coral/The Zutons**
BRISTOL Academy 0870 771 2000 **Killswitch Engage/Five Pointe O/36 Crazyfists**
BRISTOL Fleece & Firkin 0117 945 0996 **Tuff**
CAMBRIDGE Boat Race 01223 508533 **The Jeevas**
CAMBRIDGE Junction 01223 511511 **Kathryn Williams/Damien Rice**
CARDIFF Barfly 029 2066 7658 **Goldrush/Longview/Black Nielson**
CARDIFF Oz Bar 029 2066 8008 **Soon The Darkness/Wheels**
DERBY Victoria Inn 01332 740091 **The Queers/Skimmer/Effervescent**
EXETER University, Lemon Grove 01392 263519 **Vex Red/Biffy Clyro/Reuben**
GLASGOW Barrowlands 0141 552 4601 **Soft Cell**
GLASGOW Braehead Arena 0141 561 0161 **Paul Weller**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Magicdrive**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Miss Black America**
HULL Adelphi 01482 348216 **Cosmic Rough Riders**
LEEDS Metropolitan University 0113 283 2600 **Death In Vegas/Electrelane**
LEICESTER Charlotte 0116 255 3956 **Lightyear/Captain Everything**
LIVERPOOL Masque 0151 708 8708 **Brendan Benson**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Valentine/Hello Goodbye**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Sheila Devine/The Realistics/ Twisted Charm/Black Swans**
LONDON Camden Palace NW1 020 7387 0428 **Fony**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Josh Rouse**
LONDON Croydon Ashcroft Theatre 020 8688 9291 **Eric Bibb**
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LONDON Shepherds Bush Empire W12 0870 771 2000 **Tiger Lillies**
LONDON Soho Madame Jo Jo's W1 020 7734 2473 **Martini Henry Rifles/Terrashima/ C64/Some Product**
MANCHESTER Roadhouse 0161 228 1789 **Hoggboy/Nu**
MANCHESTER University, Hop And Grape 0161 275 2930 **Add N To (X)**
MANCHESTER University, Union 0161 275 2930 **Loaded**
MARGATE Winter Gardens 01843 292795 **Toploader/Alex Lloyd**
MIDDLESBROUGH Cornerhouse 01642 253053 **Madflower**
NEWCASTLE Head Of Steam 0191 232 4379 **No Direction/Screamin' Stukas/Lovemat**
NEWCASTLE Trillians 0191 232 1619 **Terrorgruppe**
NORTHAMPTON Soundhaus 01604 250898 **MASS**
NORWICH Waterfront 01603 632717 **Soil/Skiniab**
NOTTINGHAM Rock City 0115 941 2544 **Supergrass/The Libertines/Rocket Science**
OXFORD Zodiac 01865 420042 **Athlete/Simian**
PORTSMOUTH Pyramids Centre 023 9235 8608 **Kosheen/Starecase**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Bowling For Soup/Jesse James/Farse**
READING University 0118 987 5123 **The Buffseeds**
SHEFFIELD Barfly 0114 278 7804 **Puressence/Echoboy**
SHEFFIELD City Hall 0114 278 9789 **Beth Orton/Ed Harcourt**
SHEFFIELD Grapes 0114 249 0909 **Scarlet Soho/Pop Threat**
SHEFFIELD Leadmill 0114 221 2828 **Mushroomhead**
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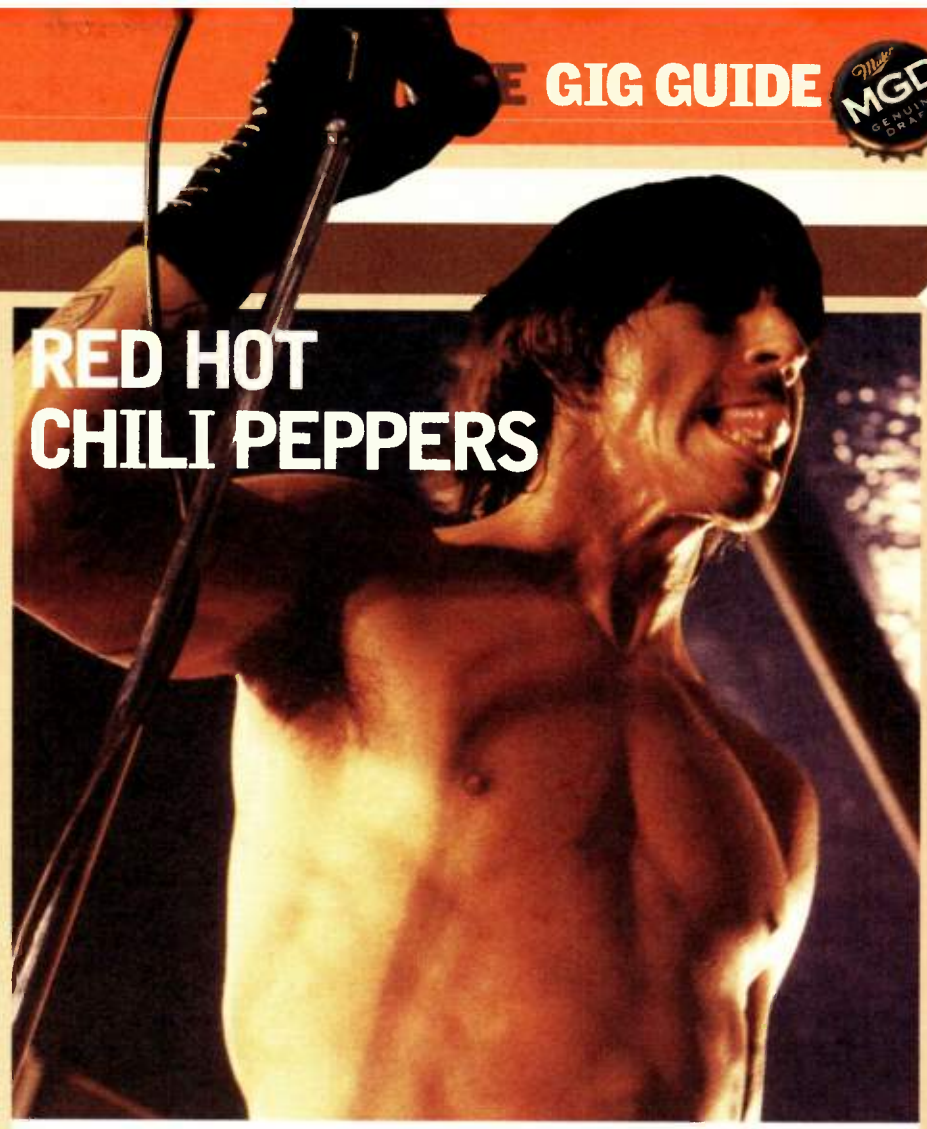
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Nickel Creek**
WORCESTER Marr's Bar 01905 613336 **209**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate



RED HOT CHILI PEPPERS

The forefathers of nu-metal, funk-rock superstars Red Hot Chili Peppers are back to dazzle us with a short UK tour. They've sold nearly 30 million albums worldwide and recently enjoyed a prolonged stay at the top of the UK charts with 'By The Way'. Their genre-crossing mixture of jazz, soul, rap and rock has kept audiences transfixed for over 18 years. Support on the tour comes from The Mars Volta, who feature the Afroed ex-members of At The Drive-In. Catch California's finest at the Glasgow SECC (March 5), London Docklands Arena (8 & 9) and Manchester Evening News Arena (11 & 12).

A
Nottingham Rock City (October 26), Glasgow Barrowlands (November 18), Liverpool K2 (19), Newcastle University (21), Manchester Academy (22), Sheffield Octagon (23), Birmingham Academy (24), Bristol Academy (26), Southampton Guildhall (27), Norwich UEA (28), London Brixton Academy (29)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10 & 11)

THE BEATINGS
Brighton Freebutt (October 16), London Highbury Corner Garage (18), Leicester Charlotte (20), Sheffield Barfly (21), Colchester Arts Centre (22)

BOWLING FOR SOUP
Bristol Fleece & Firkin (October 16), Oxford Zodiac (17), Nottingham Rock City (19), Cardiff Barfly (20), Manchester University, Hop And Grape (21), Leeds Cockpit (22), Leicester Charlotte (23), Sheffield Leadmill (24), London WC2 Astoria (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

BRIGHT EYES
Brighton Komedia (November 5), Leeds Joseph's Well (6), Glasgow King Tut's Wah Wah Hut (7), Belfast Queen's University (8), Dublin Whelans (9), Manchester Night And Day Cafe (11), London Camden Dingwalls (12)

IAN BROWN
Belfast Ulster Hall (October 20)

COLDPLAY/IDLEWILD
Plymouth Pavilions (October 17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23), Dublin Point (25 & 27)

THE CORAL
Wolverhampton Wulfrun Hall (October 17), Liverpool University (18)

THE DATSUNS
Nottingham Boat Club (October 29)

DEATH IN VEGAS
Bristol Academy (October 16), Brighton Concorde 2 (17), London Hackney Ocean (19), London WC1 ULU *NME* 5.0 Show (22)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10)

DJ SHADOW
Birmingham Academy (October 17), London Brixton Academy (18 & 19), Oxford Brookes University (21), Norwich UEA (22), Leeds University (23), Liverpool University (24), Manchester Academy (26), Nottingham Rock City with Death In Vegas (27), Glasgow Barrowlands (28)

DOVES
Nottingham Rock City with The Coral (October 28), Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7 & 8)

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall *NME* Coca-Cola Show (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9), Brighton Level (10)

FISCHERSPOONER
Brighton Concorde 2 (November 5), Bristol Old Fire Station (7), Stoke Lomax (8), Liverpool Lomax @ Nation (9), London Shepherds Bush Empire (10), Manchester University (12), Glasgow Old Fruitmarket (13), Newcastle University Of Northumbria (14)

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23), Glasgow SECC (25)

GOMEZ
Swansea Brangwyn Hall (November 25), Nottingham Rock City (26), Glasgow Barrowlands (28), Leeds University (30), Middlesbrough Town Hall (December 1), Blackburn King George's Hall (2), Wolverhampton Civic Hall (3), Oxford Brookes University (5), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (8-9)

HUNDRED REASONS
Belfast Mandela Hall (October 25), Dublin Ambassador Theatre (26), Norwich UEA (28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JJ72
Glasgow Barrowlands (October 18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum *NME* 5.0 Shows (24 & 25), Lancaster University (27), Belfast Ulster Hall (28), Galway Leisureland (29), Cork Savoy (31), Dublin Olympia (November 1), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

MANIC STREET PREACHERS/ IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except St David's Hall and Dublin are *NME* 5.0 Shows

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NICKELBACK
Brighton Centre (November 23), Sheffield Arena (25), Newcastle Telewest Arena (26), Birmingham NEC (28), Cardiff International Arena (29), Manchester Evening News Arena (December 1), London Wembley Arena (2), Dublin Point (4)

NME COCA-COLA SHOW: GROOVE ARMADA
Birmingham Academy (December 3)

NME COCA-COLA SHOW: SUGABABES
London King's Cross Scala (November 12)

NME TERM WARFARE TOUR: THE VINES/NADA SURF/ THE BANDITS
Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2-4)

OASIS
Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

THE POLYPHONIC SPREE
Edinburgh Queen's Hall (October 18), Sheffield Leadmill (19), Nottingham Rock City (21), Manchester University (22), Brighton Concorde 2 (23), Northampton Roadmender Centre (25), Liverpool University (26), London Shepherds Bush Empire (27)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17)

PUBLIC ENEMY
London WC2 Astoria (November 20)

PULP/ROYKSOPP/THE KILLS
Rotherham Magna Science Adventure Centre (December 14)

QUEENS OF THE STONE AGE
Cardiff University *NME* 5.0 Show (October 19), Glasgow Barrowlands (20), Dublin Ambassador Theatre (21), Manchester Academy (23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City with BRMC (29), Southampton Guildhall (31)

RAGING SPEEDHORN
Brighton Concorde 2 (October 26), Manchester University, MDH (27), Newcastle University (28), Glasgow Garage (29), Wolverhampton Wulfrun Hall (30), Exeter University, Lemon Grove (31), London WC2 Astoria (November 1), Nottingham Rock City (2), Bristol Academy (3)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates except Nottingham are *NME* 5.0 Shows

SUPERGRASS/ THE LIBERTINES
Newcastle University Of Northumbria (October 16), Glasgow Barrowlands (17), Leeds University (18), Manchester Academy (20), Birmingham Academy (21), Bristol Academy (22), Southampton Guildhall (24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (28-30). The Libertines play all dates except London (30)

UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14), Manchester Apollo (15), Birmingham NEC (16)

VEX RED
Brighton Concorde 2 (October 16), Portsmouth Wedgewood Rooms (17), London WC2 Astoria (18)

XZIBIT
London Kentish Town Forum (November 9)

NME TICKETLINE 0870 1 663 663

PHOTOGRAPHY: LFI

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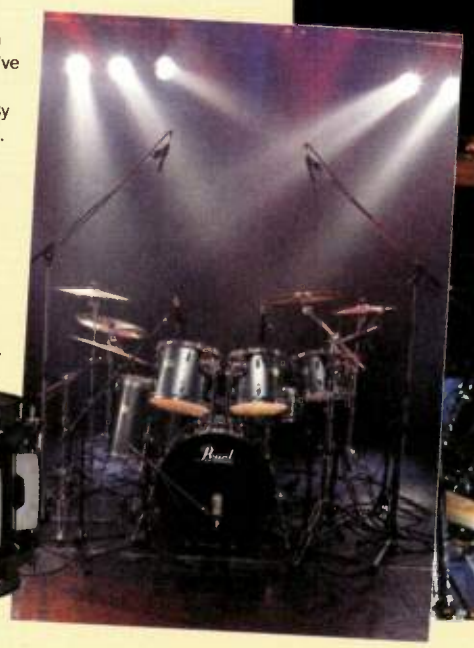

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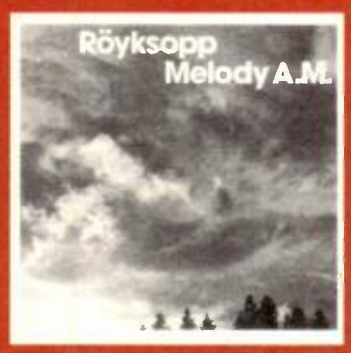

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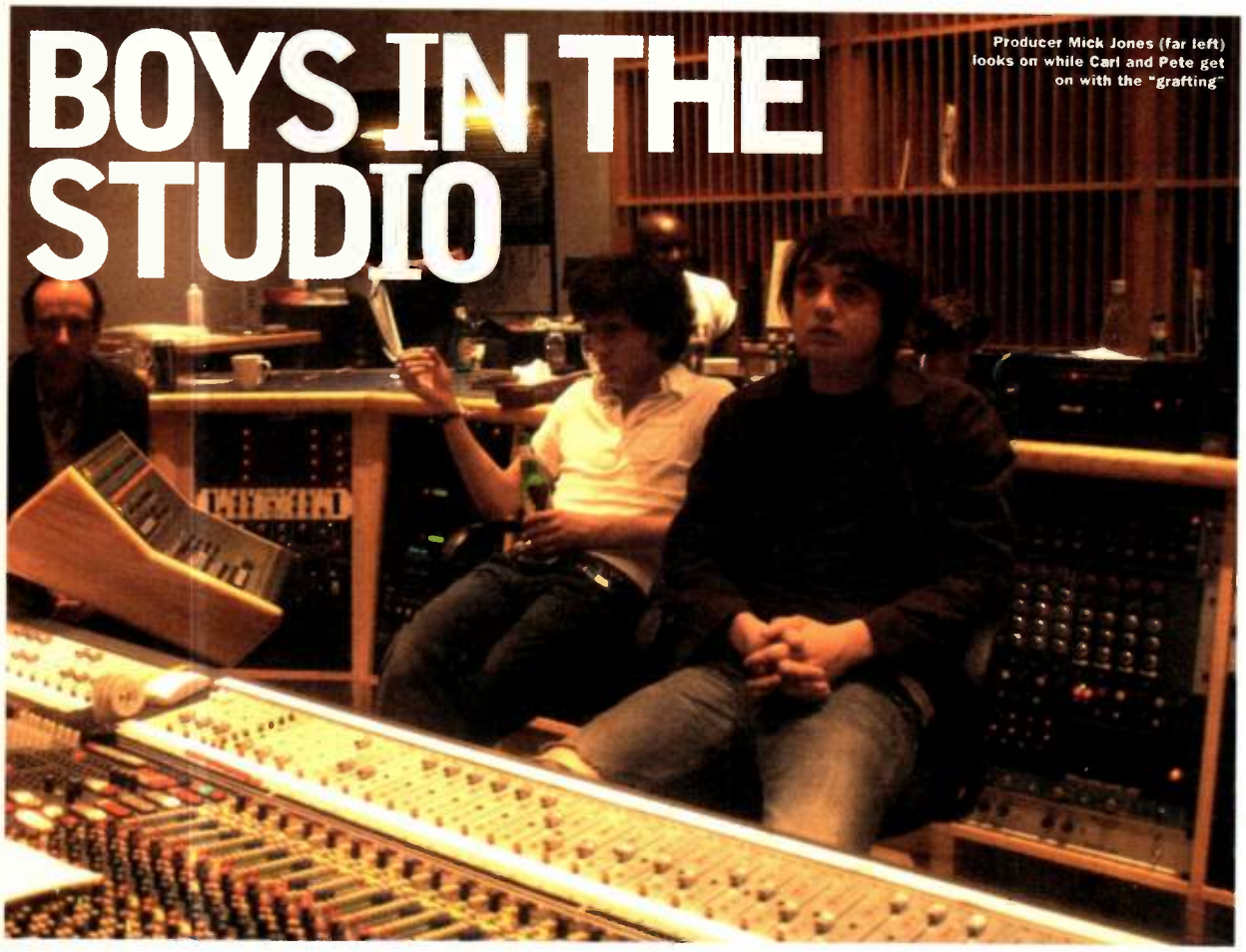

Producer Mick Jones (far left) looks on while Carl and Pete get on with the "grafting"

The Libertines keep things sounding as live as possible on their debut album

Less is more. It's a phrase that's easy to forget in today's all-singing, all-dancing recording studios. There's always that kids-in-the-sweet-shop temptation to slap on track after track, effect after effect. But that was never going to happen to The Libertines. London's new favourite sons went into the studio to record their debut album, 'Up The Bracket', with an open mind, but also a firm idea about the kind of sound they wanted. And although it's a cliché that bands want their records to sound 'more live', in the case of The Libertines, they set about doing just that.

"It was hard work," says guitarist Carl Bârat. "There was quite a lot of grafting and tensions and worries and all the things that are going to happen making an album, but because we did it all live, that actually lifted a lot of the difficulties. Apart from a few vocal overdubs and some double-tracked guitars, we recorded the whole thing live. And we did 25 songs, so the hardest thing really was choosing what to put on the album."

The record was recorded at RAK Studios in St John's Wood in London with Mick Jones of The Clash producing.

"He was amazing," Carl says. "We thought he was really lazy when he first got there, because he didn't do anything. But after a while we sussed out that he was casing out exactly what we were doing – what was natural to us. Then he just helped us focus, pushed us in the right direction and gave us confidence, really."

Since the band were set on recording things live as much as possible, it made sense for them to base things around their normal gig set-up.

"It's all old battered gear, but it's kind of authentic," says Carl about the guitar set-up he and fellow six-stringer Pete Doherty brought into the studio. "We just used everything we use onstage, really. I had a Vox AC30 amp, and I've got a 1963 Gibson Melody Maker guitar and a couple of 1960s Epiphones. You know, the old, really lightweight ones.

"Pete's got an Epiphone as well. We're trying to stockpile them and Melody Makers and that lot. Pete's also got some Marshall amp stuff – the cab and the head are 1967 models or something. We've got three of them between us, and sometimes I would wire up the AC30 with one of them as well, then you get the roar of the AC30 and that kind of more cutting buzzsaw sound of the Marshall."

The result is a clean, well-defined guitar sound that packs plenty of balls when absolutely necessary. This was no doubt helped by the two guitarists' attitude towards effects. Where some players will slap on umpteen layers of digital or analogue pish, The Libertines play it as simple as possible.

"Effects?" asks Carl, feigning bemusement. "Nah, I don't use any, really. I used to have a flanger, that sort of thing, but I'm not really into all that. To be honest, I don't really see myself as a musician at all."

Having heard the album, *The Works* begs to differ.

Doug Johnstone

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Not cheap, is it? EH don't use a UK distributor at the moment, so the price is likely to vary according to which importer it's come through. Shop around.

Richard Purvis

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HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

DEADPAD
Untitled

Deadpad are as serious as they look. And they're from South Shields, so that could be quite serious. I suspect that when their picture was taken, the temperature was below freezing and they're still only wearing vests. That's dedication for you. And Deadpad claim to possess a "genuine commitment" to what they are doing. They also claim to grind with metal sensibility (in evidence with their quick, compressed guitar sound and angry shouting) but have a distinctly gothic feel. Getting the idea? Doom-laden nonsense with all the appeal of a mouth ulcer.

INFO: 01977 791811

Deadpad: not dead good

PHOTOGRAPHY: ROGER SARGENT

PUPPY BUCKET & DONNY CHOONARA
Untitled

So this is 'Mock Hop', the name that this lot give to "stuff like The Streets". And it is just like The Streets – drab English rapping, the odd swear word, topics that the kids can relate to, you know, everyday stuff. Then there are the noises – the beeping, the booping, the things that make it sound like the people who recorded this were actually playing PlayStation at the time and were just tossing out random rhymes and lifting their feet when mum came in with the Hoover.

INFO: puppybucket1980@aol.com

THE RANCHEROS
Eggs Ranchero

Aw, didn't anyone tell them about 'Huevos'? It does sound like they couldn't be bothered to get properly Mexicaned up. There's no tequila being slammed, no margheritas having their rims lovingly salted. With their lazily good-time basslines and standard (if young-sounding) pub rock vocals, The Rancheros are strictly the soundtrack to half-pints of stout and packets of pork scratchings.

INFO: 07780 602994

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SINGER REQUIRED: Leeds based, 17-23. Influences: Flaming Lips, Roses, Beachboys, Betaband. No timewasters. Big things planned. Call Charlie: 07986 153587

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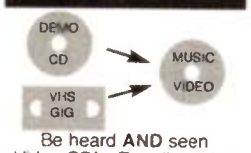

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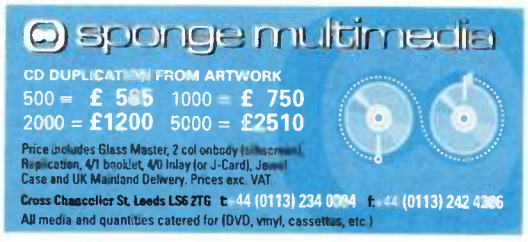
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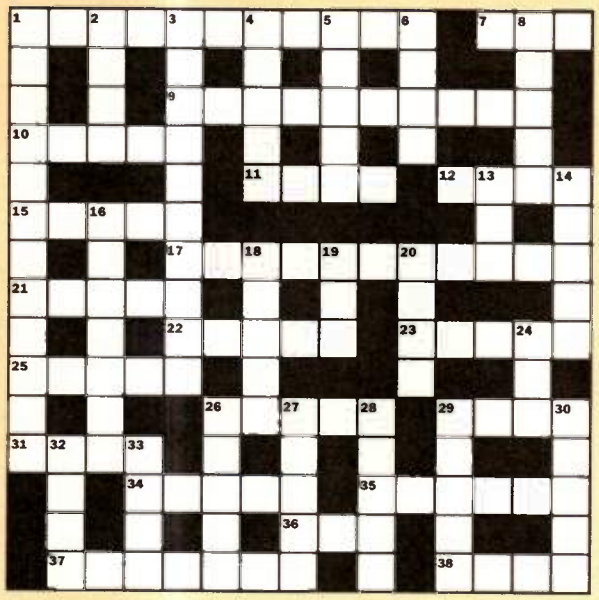

CLUES ACROSS

1+9A Aye, it was all different around here, Squire, when I was a lad. Things were made of stone and there was even a waterfall (4-7-10)

7+17A You'll need bottle to have a shake and a pat on the bottom during this saucy dance number (3-7-4)

9 (See 1 across)

10 (See 24 down)

11 Could this band give a Fig about the Chaos in their line-up? (4)

12 Under which name Gabriele Kerner had a Number One hit in 1984 (4)

15+23A During the darkest hours she tended to Sly & Robbie and also Simply Red (5-5)

17 (See 7 across)

21+26A In shock or a breakdown regarding a Finnish heavy rock outfit (5-5)

22 Keeping things in the family, Frank Sinatra once sang of '____ (With The Laughing Eyes)' (5)

23 (See 15 across)

25 What's the betting they have a hit this Christmas with 'Merry Xmas Everybody'? (5)

26 (See 21 across)

29 Eels turn up with Barclay James Harvest's veteran vocalist (4)

31 (See 20 down)

34 (See 16 down)

35 Take the cover off this REM album (6)

36 Canadian hardcore band from Colorado actually (3)

37 Stranglers without compassion, or those who want to know 'Where Do You Go?' (2-5)

38 Every copy of this Boy George solo album was automatically bought (4)

CLUES DOWN

1 Underworld will be taking it easy for quite some time (3-6-3)

2+26D A Number One in the '60s gloriously crooned by Danny Williams (4-5)

3 Country guitarist who had a massive influence on the Nashville sound (4-6)

4 Getting somehow near a release from Duran Duran (5)

5 Country star Crystal _____, younger sister of 32 down (5)

6 Area of London to find a 'Hippy Chick' (4)

8 Hang about, there's nothing inside for two members of The Cranberries (5)

13 Brian ___, provider of 'Music For Films' and 'Music For Airports' (3)

14 David Bowie's ex-wife was the subject of Mick Jagger's laments in this Rolling Stones number (5)

16+34A A Nolan's TV gig is wrecked by Eve (7-5)

18 '____ In The Night', Fleetwood Mac LP (5)

19 It was all cut and dried getting grass for a member of Aussie band The Saints (3)

20+31A Album from Wire in which they were aping KLF, perhaps (4-4)

24+29D+10A Hole on TV seems to be wrong for Papa Roach (3-5-2-3)

26 (See 2 down)

27 The sweet sound of Ash (5)

28 Sounds girlish this indie record label which was actually for Field Mice and Sea Urchins (5)

29 (See 24 down)

30 Indie band fronted by ex-MTV presenter Marijne van der Vlugt (5)

32 Loretta ____, country legend and older sister of 5 down (4)

33 US band Giant Sand didn't look too happy with this album (4)

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COMPILED DOWN UNDER BY TREVOR HUNGERFORD

ANSWERS FROM SEPTEMBER 28 ISSUE

Across: 1+7D Cleanin' Out My Closet, 8 Autechre, 9 Equals, 10+14D Keep Fishin', 11 Cable, 12 Gish, 13+5D One Of These Nights, 17 ATB, 19 Archies, 21 Eve, 22 Russians, 25 Sky, 28 War, 29 Show, 32 Hole, 33 Trio, 34 Reef, 35 Deaf. **Down:** 1 Chad Kroeger, 2 Extreme Ways, 3+31A Nick Valensi, 4 Noreaga, 6+15A Young Again, 16 Girls, 17 Arse, 20+18A Heart Of Glass, 23 Usher, 24 Never, 26 King, 27 Blue, 28 Wire, 30 Who.

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Thrills

It's the splinter in the hoof of the stallion they call Rock

Edited by David Stubbs. Contributor: Andy Dawson

WHITE STRIPES ALBUM COSTS SOAR

PROFLIGATE COMBO GO £8.76 OVER BUDGET

The White Stripes were in hot water with their record company last week as it was revealed that they had "radically underestimated" the costs of recording their new album.

The band had been the toast of both record company accountants and the 'Keep Rock Real' brigade for making the LP for just £6,000. This they did by using tin cans with strings attached to them and recording onto an old Japanese tape machine they found in a skip. They further cut costs by recording some of the album in instrument shops – Meg would pretend to be testing drums, while Jack would furtively record her beats onto a borrowed Dictaphone.

However, it now transpires that the album cost a great deal more to record than was originally supposed – £8.76 more. The anomaly came to light when an excess mini-bar bill was presented to the label for three Crunchie bars, two cans of Sprite, a mini-cylinder of Pringles and a Toblerone.

When confronted with the bill, Jack mumbled: "Hey, man, we all get the munchies. But I don't know nothing about a Toblerone. What the fuck's a Toblerone?"

Said a colleague: "On behalf of all those men and women in the record industry working tirelessly to keep costs down so as to increase dividends for our shareholders, I must say I'm disgusted at The White Stripes' careless, spendthrift attitude. They were on their honour to keep a tally of their mini-bar spending. From here, it's a short, slippery slope back to the Babylonian '70s, of riders demanding six llamas backstage and orgies featuring sex with dwarves at our expense."

As a punishment, the Stripes have had their weekly allowance cut from $2 to $1.75 and their spare pairs of red trousers confiscated, "in case they spill anything on them – we don't want dry cleaning costs to soar out of control on top of everything else".

STREETS SPEAK

THIS WEEK'S PHRASE: "JUBBLING A JILLY SWITCH"

MIKE SKINNER'S GUIDEBOOK TO THE URBAN SCRUNT-TALK

"So... hark at me. 'Jubbling a jilly switch' is when a geezer gets a hush-hush quizzing off of a dentist and he accidentally bunnies himself. So then he's got a choice: double-back on the snivel-stitch or spirit up a jetty cord. Obvious like, it's got to be the jetty cord. Every time. But give yourself an hour so you can blood out the nominator. Totally.

"And if you can get your twat-plates on a one that's small enough... you can keep it in the hood of your parka!

"Simple. Marry me."

PHOTOGRAPHY: PIETER M VAN HATTEM

NMEmail

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Edited by Pat Long

KURT RESPONSE

Nirvana: 'new' track won't top any charts

The recent radio airings of the 'lost' Nirvana track *(That'll be 'You Know You're Right' – PL)* have left me feeling confused and upset. I'm a huge Nirvana fan and was as excited as anyone else to hear some 'new' music by the group. I knew that the quality of the recording would never be very good, as it was a work in progress, but I was relishing getting an insight into how one of my favourite bands sounded towards the end of their career.

I was wrong. It's rubbish. There's a reason the track was never released in the first place. Could the fact that – whisper it – it's a below-par end of session piss-about have something to do with why it was never put out originally? Are we being conned?

After all, it's been eight years since Kurt's death, but the ghoulish nostalgia industry is still working overtime. Nicely in time for Christmas. We'll get the diaries (Courtney-sanctioned, naturally), various half-assed blogs and a hastily-assembled greatest hits LP. How long before the kids'll be able to spend their John Menzies vouchers on a fully poseable Kurt action figure, complete with shotgun accessory and realistic exit wounds?

Courtney split up Nirvana. Now her and her money-grabbing, moral-free lawyers are tampering with the band's legacy to fatten their bank accounts. We're being ripped off and so is Kurt.

Ian Thomson, via email

Hmmm. Yes, 'You Know You're Right' is a a million miles removed from the chart-eating masterpiece that people have been talking it up as. But who was really expecting anything else? Ian's right that there's a reason it was never released; it was never intended to be.

As for Courtney, I just don't buy the misogynist music business myth that our favourite golden boy musicians get preyed on by cynical harpy groupies who stymie their creativity. By the end of his life, Kurt the heroic rock star was a pathetic, selfish junkie, who put his habit before his family and bandmates. The saddest thing of all is the way that Kurt and his music are being used by music business careerists to get the keys to the executive washroom – PL

VEDDER THE DEVIL, YOU KNOW

Nice to see the bandwagon for all things Cobain is rolling again. A 'Best Of' on the way and now the diaries. I ask you this, *NME*: why would anybody be interested in a junkie whose sole lasting legacy is the dodgy townie perm rock of Nickelback and incidental music from US sports programmes?

Don't get me wrong – I'm a big fan of 'Bleach' and bits of 'In Utero' are great, but *come on*: Kurt's overrated. If it wasn't for a certain incident with a shotgun, like it or not Eddie Vedder would *still* be the biggest star on the planet (remember Pearl Jam were utterly eclipsing Nirvana's efforts in sales and critical acclaim for two years).

Johnny Aggro, Dudley

Woooah! Steady there, Johnny! Eddie Vedder? 'Old yer bleedin' horses, as The Libertines would probably say. Are Nickelback *really* Kurt's fault?

Still, there's no denying that some people are exploiting the cult of Cobain to a disgusting degree. Take the fella discussed below, a man that's already being sold on a "buy his records before he kills himself" ticket. Sickening beyond belief, no? – PL

ANTIPODAL BEHAVIOUR

I notice your issue (*NME*, October 5) is advertised as containing an email backlash of Australian punters against The Vines in response to their homecoming shows. I can only assume that these correspondents are from Melbourne where Craig was pelted with water bottles by bitter locals, jealous of the Sydney boys' success. As the Sydney shows wound up only two nights ago, I hope you will give the punters at these hometown shows a chance to also be heard.

I saw them three times in Sydney. The Vines seemed obviously relieved to be back, and determined to enjoy themselves in this atmosphere of bonhomie.

Craig was chatty, confident, and (for him anyway) fairly lucid. Rather than screaming his way through most of the slow songs, he actually relaxed into singing his little heart out. The whole band seemed quite relaxed.

Thank you to The Vines for one of the best weekends of my life. I've fallen in love all over again.

Lisa, via email

It angered me to see you were printing anti-Craig emails you received after The Vines' recent tour of Australia. The negative opinions would be such a small, bitter and jealous minority of the people who attended the gigs, it's offensive and embarrassing their opinions should be considered to be the general thinking of hometown audiences and should stand for us all.

Genuine fans of the band were overwhelmed with how brilliant their performances were. I attended three live performances and did not find the quality varied between each.

Unfortunately, some of my antipodal contemporaries have an insane jealousy of anyone who manages to rise and get out of Australia. The same people who were whining about The Vines were the same people who walked out on The Cooper Temple Clause because they were "too loud", the very same morons refused to see The Datsuns as they were "from New Zealand and therefore crap".

Please do not tar us all with the same ignorant brush as these people hell-bent on cutting down the tall poppies of Oceania music.

Jack Beecroft, via email

Yadda yadda yadda. Could it be that the reason those Melbourne gigs weren't all that great was less down to peculiar inter-city rivalries than the fact that the band had just finished a hefty US tour and were just tired and frazzled, the poor lambs? – PL

COOPER TROUPERS

Just wanna say big thanks to *NME* for putting on the Cooper Temple Clause gig last night *(The special Kentish Town Bull & Gate show, September 30 – PL)*. It was fucking amazing to see the boys in such a small venue again! Me and a few other fans didn't actually have tickets, but arranged on TCTC's message board to go to the pub anyway on the off chance we might get in.

Having met Didz outside I then bumped into Jon and he said he'd get us in. It wasn't necessary in the end, as two lovely girls gave us their tickets and we got in.

I think the happiest moment of my life can be defined as this – sitting on a beer crate sharing drink and cigarettes with Didz while he drew me pictures on my ticket, following what was the best (and hottest!) gig the Coopers have ever played.

Sophie, via email

Recently I've seen The White Stripes on *TOTP* and The Cooper Temple Clause at the Bull & Gate – now to top it all off we were given The Datsuns on *CD:UK*! They blew the doors off the place and I reckon the whole band had Cat Deeley over the drums as soon as the show was over! *(Ahem, think he's getting carried away here – NME lawyers)* Rock'n'roll is is sweeping up and it's got a very large broom. Finally we're winning the war on pop!

TooFarGone, Luton

We aim to please, which is precisely why we organised the gig that absolutely no-one at all is calling Cooperstock. Answer me this: where can you get your exclusive TCTC single? Where did you hear about your favourite bands first? Where did you read the first Datsuns live review? Get all your Coopers hair-care tips? Here, that's where. Don't you dare forget it – PL

IRAQ'N'ROLL STARS

I've been reading with interest about Damon Albarn and 3-D from Massive Attack's efforts at stopping the war in Iraq, which I greatly applaud. But why are other bands not getting involved? Where were Radiohead at the demonstration? U2? Come on boys, you're letting the side down.

Barney Simpson, Leeds

In the good old days U2 *were* happy to campaign on behalf of everyone from Greenpeace to Oxfam, but these days Bono's too busy playing the rock star politico and hanging out with George Bush to rock the boat too much – PL

THE EMINEM SHOW

Eminem's *8 Mile*? Jack White in *Cold Mountain*? Spare us all. Let's just hope that the boys end the long and tortuous lineage of pop stars decimating their careers by making rubbish vanity project flicks. Anyone remember Britney in the abysmal *Crossroads*? Or the Appletons' excruciating *Honest*? Thought not...

Jack A Nape, Belfast

STITCHED UP LIKE KIPPAX

The Music! Je-fucking-sus! How did those bunch of c——s get signed? *"Oh the people and the people and the people and the people"*? Bollocks! Does anyone else see a frightening similarity between the bit of freestyle yodelling shite that Robert Harvey does during that shit song and the yodelling section in Tenacious D's 'Tribute'? And then there's the knobhead on guitar playing the same sub-John Squire riffs over and over and fucking over again! I wished they'd take the long road and fucking walk it. Away from my ears.

If you bought their album or anything by the fucking Crescent as well you need shooting.

Jonny, via email

You've hit upon a sore point, Jonny. Indeed, the staff at the King's Arms around the corner from the *NME* office have got the UN Peacekeeping Force (South London Division) on speed-dial, so fed up are they at having to mediate between drunken and frequently bloody pub arguments over the merits of Kippax's finest/only band. Are they the white hot sound of young Britain? Or just a bunch of sock-hatted *nouveau*-baggy chancers whose greatest regret is being too young for Spike Island? Letters to the usual address. The Crescent, on the other hand, incur absolutely no debate among *NME* staffers: they're rubbish – PL

TEXT MANIACS

Stickuzzz rule!

Pete Doherty = A young Norman Lamont

For the umpteenth time: what *is* Courtney playing at?
tommo

go to *www.rathergood.com/punk_kittens/*

Crispian 'Crispy' Mills? Make him go away again, someone. Please. Please.

Where's the new Go-Kart Mozart, Loz, you lazy sod?

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

'The New Rock Revolution'? Let's think of a better name for all those bands, shall we now?

Fink Fortherman, via email

Thanks ever so much for the stickers. Mummy and I had lots of fun sticking them onto my lunchbox. I'm looking forward to next week's S Club Juniors poster pull-out.

Willy McCock, via email

I own some crap flares. I even cut my own hair, often in the dark. Can I join The Cooper Temple Clause, please?

Meg White's drumming stool, via email

Is it just me or are Sherbert Dib Dabs vastly overrated? It makes me fucking mad.

Will Dowdy, via email

PHOTOGRAPHY: LFI/PEROUINC.COM

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THE VINES

FROM PAGE 42

It's hard to imagine Craig, the man-child who fell to Earth from god knows where, ever being quite that calculating, however. He welcomes us into his hotel suite to the strains of Suede on loop on the stereo, the TV on but muted and a big bag of grass open on the table. He's serenely calm this evening, a million miles from yesterday's nuttiness.

"I was drinking last night," he confirms. "I can't remember when I last did that. Really I just drink Coke and Red Bull. I never take hard drugs. But I was in a really good mood last night. It's so good to be back in Sydney. The city looks really cool."

Last night, Hamish had been adamant that the band were moving back here from their base in LA, that all his stuff was in transit between the two cities. He made out that it was an absolute imperative for the band's future wellbeing. Craig isn't quite so sure.

"I've been thinking about it. I would like to. I think I will live in Australia one day and I want to.

delicate sound. Because I do the songwriting it can't help but be a reflection of my personality. People say I'm mad and suicidal. I'm not. If anyone else asks me if I'm suicidal I think I'll kill myself."

You're pretty chaotic.

"I feel really strange. I can be shouting out stuff and I don't even know what I'm saying. I'm like, 'What... why am I doing this, what is going on?' So I'll say, 'Sorry, I feel really bad, I feel really embarrassed, what was I going on about?' A week ago we were at a soundcheck and I had a Red Bull and I really got crazy. I was jumping off these cars in the car park. I just need to have a smoke and chill out and not drink Red Bull. But I kinda just think, yeah, like everyone I have my ups and downs but mine are really extreme. I don't want to be negative, I don't want to piss anybody off.

"If I'm really excited or frustrated *("frostrated")*... I feel kinda calm today. I don't know how I'll be tomorrow. God, man, it's just I think about life a lot. Not the

an enormous thunderclap. He ducks down.

"...woah! Scary..."

Don't you get lonely just listening to Suede and Muse on a loop on your own all the time, thinking of nothing but music?

"Sometimes. It sounds pretty pathetic, like music is my friend. But it's a great thing. It speaks to you on so many levels. The excitement and mystique to what we're doing is so great. It's good for me to be on my own anyway because if I'm around people too much I will just bug *("bog")* them. The people I'm with understand what I'm saying there."

Would you like to share this with someone though, like a girlfriend?

"Maybe I guess, maybe. We're moving around so it's really hard to have a girlfriend. If I wasn't doing this then I'd be able to have a girlfriend but I wouldn't be playing in a band so there goes a lot of the girls who want to be my girlfriend. Also, I think I'd be put in a mental institute if I wasn't doing something like music.

"When I used to be just Craig's friend, whenever he got too loopy I could leave. Now we're on the road I can't. I mean, I have hit him in the past" Patrick

But it's not out of the question that... I may go... it may happen... I'm kinda thinking... Well, I guess I like staying in hotels. That's the problem. It doesn't matter where the hotel is. It's hard to think I want to go look for a place since we only end up going away really quick."

This should soon make for an interesting band debate. We ask Craig what his colleagues are like, how he relates to them. As he explains how he feels about them individually, he also reveals his feelings on his violent moodswings. It's clearly been playing on his mind.

"Patrick, bass player, he's kinda quiet sometimes," he begins, trying to avert his eyes from the pictures of soldiers fighting on the news by drawing a face on his pad. "I think he's really smart. He's great musically. He likes reading a lot more than me, I know that. I listen to a lot more music than he does.

"Ryan is really cool. He loves animals. He's really easy-going. I went to school with him and it's great he's in the band.

"Hamish is a great drummer. He's very positive. He helps me out with little things. I can have a lot of good song ideas and Hamish will help me get back to the hotel to work on them, or go down to the store and get some food for me. We all go through moods where we're quiet but Hamish helps out with that because he likes to talk. Ryan is like Patrick, he's a little shy, and I can be like that but I can also be like Hamish. I can be more shy than Patrick or Ryan, and I can be a lot more energetic than Hamish sometimes."

He stops and fiddles with his lighter.

"I think I have some situation in my head. It's all connected to the music that we do, how we can go from thunderous noise to this

meaning of it but what it means to me or what it means to other people, or what music means."

Suddenly the fog clears from his mind.

"But the main thing is I don't feel bad. I'm not making excuses because I'm an artist, but unless I hurt or offend someone, it's OK. It's just because there's a lot going on and my brain goes a little haywire. There isn't room for anything other than music in there."

When you're thinking about what life means, what conclusions do you come up with?

"I get really excited. I think of all the possibilities. I just want things to be good for everyone. I try and shut bad things out. If I see things on television about a war, I don't really want to see that. I just want to listen to the new Suede album. I don't want to focus on war even though it's really bad. I like to do different things away from listening to music too, like..."

His voice trails off for a minute or two as he grapples with the concept.

"...like, nothing springs to mind at the moment. Sometimes I think everything is really great and sometimes I think, 'Shit, this is crap'. I think I'm bi-polar or something. I don't know if I think too much or I don't think at all. It's a fine line between the two. Don't go there, man, that's my advice. It'll drive you mad you if you think about it. I don't really understand anything. I just want to have a good time. But of course, yes, there's a balance between this band and the world. It's important that we...."

He's suddenly interrupted by

I don't want to meet a girlfriend in there. Not really."

September 31, The Metro Club, Sydney, 1.30am

We came to see the wizard in Oz because of all the wonderful things he does, and his wizardry didn't disappoint on any level. Tonight, after another bewitching, rapturously received performance from a band rebuilding basic rock'n'roll into something other-worldly and significant, we discover where the trail started for Craig Nicholls. It doesn't explain what random force musically electrified this slight, intense, possessed young man – but it's nonetheless illuminating.

As we leave the aftershow clutching a bag of CDs of local bands, a female Aussie voice as thick and strident as Madge Bishop of Ramsey Street calls after us.

"Hey! I hope those are Vines CDs in there, mister," she shouts.

NME turns round to be confronted by a gaggle of ten ruddy-faced, slightly pissed, middle-aged women in Vines T-shirts and badges. You're not by any chance....

"This," laughs the amply-proportioned blonde puffing furiously on a cigarette at the group's centre, "is Ryan's mum. This is Craig's auntie. And I'm Craig's mum. Did you enjoy the show, mate?"

Of course. You must be very proud of him.

Noreen Nicholls takes a deep drag on her fag and blushes.

"Ah, yeah. Isn't he just one in a million?"

Isn't he just.

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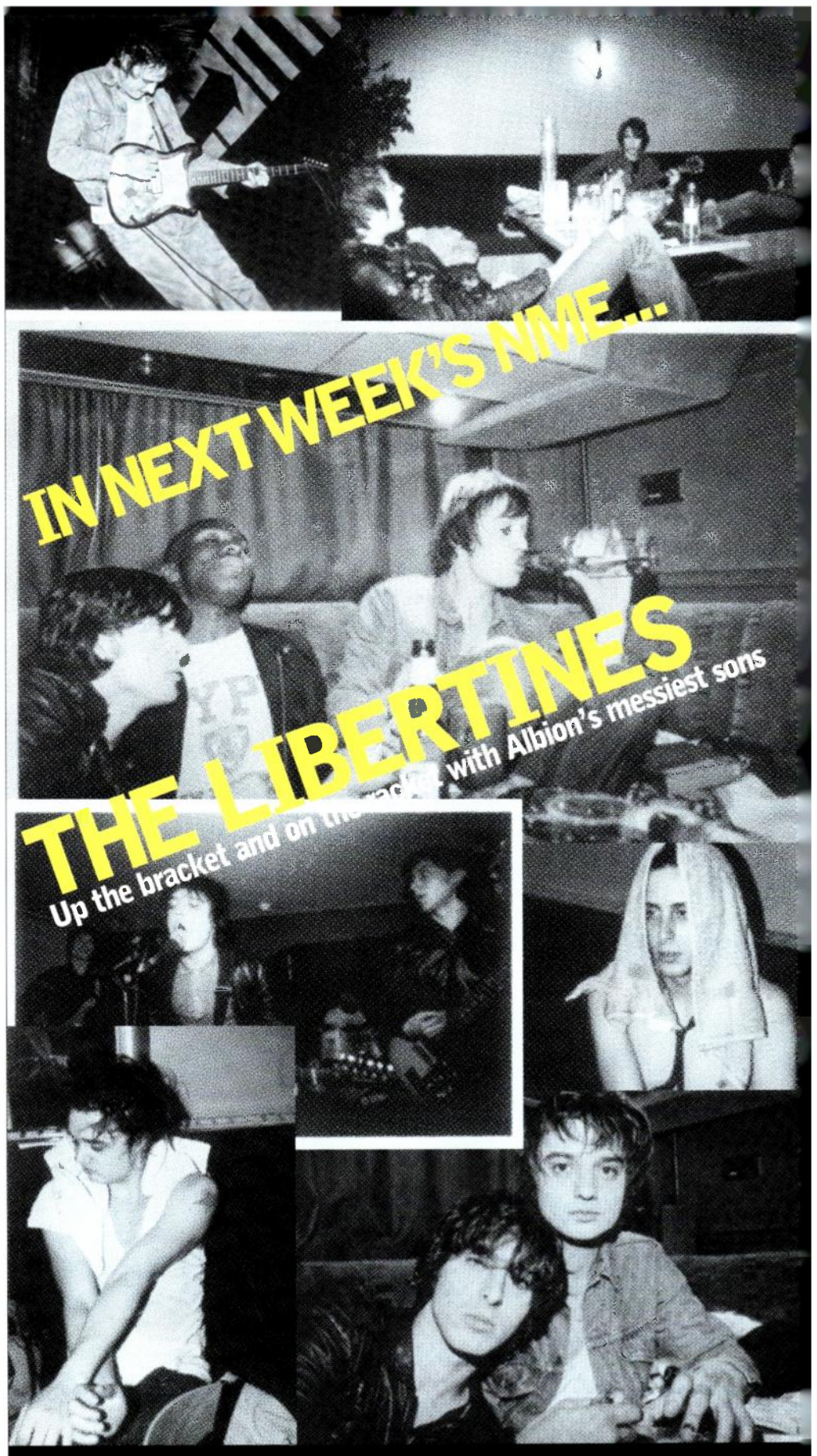

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